

FAMOUS  
COMPOSERS  
AND THEIR  
WORKS

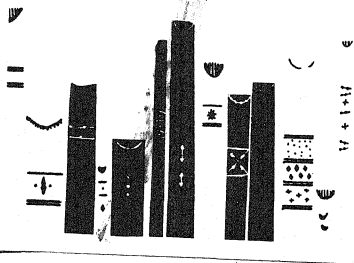
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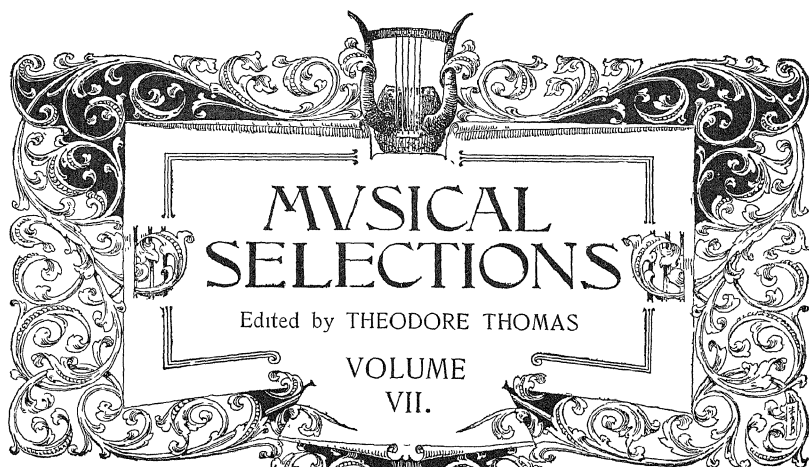






Chas. H. Thomas.

FAMOUS  
COMPOSERS  
AND THEIR  
WORKS



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# Hear My Prayer O Lord.

1

ORLANDO DI LASSO.

SOPRANO Hear my pray'r, O Lord and let my cry - -

ALTO Hear my pray'r, O Lord and let my cry-ing come

TENOR Hear my pray'r, O Lord and

BASS Hear my pray'r, O Lord and



- ing come un - - - to thee Hide not thy face from me in

un - to thee un - - to thee Hide not thy face from me in

let my cry - ing come un-to - - - thee Hide not thy face from me in

let my cry - ing come un-to thee Hide not thy face from me in



the time of my trou - ble in - cline thine ear un -

the time of my trou - ble in - cline thine ear

the time of my trou - ble in - cline thine

the time of my trou - ble in - cline thine

to me when I call O hear me, O hear

un - to me when I call O hear me and that

ear un - to me when I call O hear me and that

ear un - to me when I call O hear me and that

me and that right soon, and that right soon For I have

right soon, and that right soon For

right soon, O hear me and that right soon For

right soon, O hear me and that right soon

ca - ten ash - es as it were bread, as it were bread,  
 I have ea - ten ash - es as it were bread, as it were bread, For  
 I have ea - ten ash - es as it were bread, and  
 For I have ea - ten ash - es as it were bread, and  
 as it were bread and mingled my drink with  
 I have ea - ten ash - es as it were bread and min - gled  
 min - gled my drink with weep - ing, with weep - ing,  
 min - gled my drink with weep - ing, My  
 weep - ing My days are gone like a sha - dow  
 my drink with weep - ing. My days are gone  
 My days are gone like a sha - dow  
 days are gone like a sha - dow and

and I am wi - thered like grass  
like a sha-dow my days are gone But  
I am wi - thered like grass, and I am wi - thered like grass  
I am wi - thered like grass, and I am wi - thered like grass

But thou O Lord shalt en-dure, shalt en -  
thou O Lord, but thou O Lord shalt en - dure,  
But thou O Lord shalt en-dure for e - ver, but  
But thou O Lord shalt en -

dure for e - - - ver, and thy re - mem -  
but thou O Lord shalt en -  
thou O Lord, but thou Lord shalt en -  
dure for e - - - ver, for e - - - ver

branch and thy re - mem - brance — through - - out  
 dure for e - - - ver, for e - - - - ver and  
 dure for e - ver for e - - - - ver and thy re - -  
 and thy re - mem - - -

all ge - ne - ra - - - tions, through - out all ge - -  
 thy re - - - mem - brance, thy re - mem - - - brance  
 mem - brance through - out all ge - ne - ra - - - tions through  
 brance

- - ne - ra - - - - - tions  
 through - out all ge - - - ne - ra - - - tions  
 - - out all ge - ne - ra - - - - - tions  
 through - out all ge - - - ne - ra - - - tions

# Gloria in Excelsis.

FROM THE  
MISSA PAPAE MARCELLI

PALESTRINA

Intonation (SOLO)



**TUTTI**

Soprano I *mf* Et in ter - ra pax — ho-mi-ni-bus bo - nae vo-lun-ta - tis lau-

Soprano II *mf* Et in ter - ra pax ho - mi - ni - bus bo - nae vo-lun-ta - tis lau-

Contralto I *f* Bo - nae vo-lun-ta - tis

Contralto II and Tenor.\* *mf* Et in ter - ra pax ho - mi-ni - bus *ALTO* lau-

Bass I. *f* Bo - nae vo-lun-ta - tis

Bass II. *mf* Et in ter - ra pax ho-mi-ni - bus *f* lau-

*Tranquillo* *f*  *Vivo*

da - mus te, be-ne-di-ci-mus te, glori-fi - ca - mus te Gra - ti-as

da - mus te, be-ne-di-ci-mus te, glori-fi - ca - mus te Gra - ti-as

be-ne-di-ci-mus te, a - do - ra - mus te, Gra - ti-as

*f* *ALL* *p*

da - mus te, a - do - ra - mus te, glori-fi - ca - mus te Gra - ti-as

be-ne-di-ci-mus te, glori-fi - ca - mus te.

da - mus te, a - do - ra - mus te, Gra - ti-as



*Gr - seen - do - f marcato*

a - gi-mus ti - bi pro - pter mag-nam glo-ri-am tu - am

a - gi-mus ti - bi tu am Do-mi-ne De-

a - gi-mus ti - bi Do-mi-ne De-

*ALTO crescendo*

a-gi - mus ti - bi pro - pter mag-nam glo - ri - am tu - am

*mf f marcato*

pro - pter mag-nam glo-ri-am tu - am Do-mi-ne De-

a - gi-mus ti - bi Do-mi-ne De-

*f p*

De-us Pa-ter om - ni-po-tens Domi-ne Fi - li, Do-

*p*

us, Rex Coe - les - tis Domi-ne Fi - li, Do-

*p*

us, Rex Coeles - tis Do-mi-ne Fi - li, Do-

*f ALL*

De-us Pa-ter om - ni-po-tens Do-

*f p*

us, Rex De-us Pa-ter om - ni-po-tens Do-

*p*

us, Rex Coeles - tis Do-mi-ne Fi-li, Do-

*f p*

- mi-ne Fi - li u - ni-ge-ni-te, u - ni-ge-ni-te Je - su Chris-

*f p*

- mi-ne Fi - li u - ni-ge-ni-te, u - ni-ge-ni-te Je - su Chris -

*f p*

- mi-ne Fi - li u - ni-ge - ni-te Je - su Chris -

*ALTO ALL*

- mi-ne Fi - li u - ni-ge-ni-te Je - su Chris -

*f p*

- mi-ne Fi-li, u - ni-ge-ni-te

*f p*

- mi-ne Fi - li u - ni-ge-ni-te Je - su Chris -

*poco a poco dim* *pp* *p*  
 te, Je - su Chris - te Do -  
*poco a poco dim* *pp*  
 te, Je - su Chris - te Do - mi - ne De - us, Ag - nus De - i,  
*poco a poco dim* *pp*  
 te, Je - su Chris - te Do - mi - ne De - us, Ag - nus De - i,  
*poco a poco dim* *pp* *ALTO* *p*  
 te, Je - su Chris - te Ag - nus De - i, Do -  
*pp*  
 Je - su Chris - te, Do - mi - ne De - us, Ag - nus De - i,  
*poco a poco dim* *pp* *p*  
 te, Je - su Chris - te Do -  
*pp* *sonore* *cresc*  
 mi - ne De - us, Ag - nus De - i, Fi - li - us Pa -  
*pp* *cresc*  
 Fi - li - us Pa - tris,  
*cresc*  
 Ag - nus De - i, Fi - li - us Pa -  
*ALL*  
 mi - ne De - us, Ag - nus De - i,  
*pp* *cresc*  
 Fi - li - us Pa -  
 mi - ne De - us, Ag - nus De - i,  
 tris, Fi - li - us Pa - tris  
*mf* *f*  
 Fi - li - us Pa - tris, Fi - li - us Pa - tris  
 tris, Fi - li - us Pa - tris, Pa - tris  
*mf* *f*  
 Fi - li - us Pa - tris, Fi - li - us Pa - tris  
 tris, Fi - li - us Pa - tris, Fi - li - us Pa - tris  
*mf* *f*  
 Fi - li - us Pa - tris, Fi - li - us Pa - tris

## Tranquillo

*p dolce*  
 Qui tol-lis pec-ca-ta mun - di, *pp* Mi - se-re-re  
*p dolce*  
 Qui tol-lis pec-ca-ta mun - di, *pp* Mi - se-re-re no - bis, no -  
*p dolce*  
 Qui tol-lis pec-ca-ta mun - di, *pp* no - bis, Mi - se-re-re  
*p dolce*  
 Qui tol-lis pec-ca-ta mun - di, *pp* Mi - se-re-re no - bis,  
*p dolce*  
 Qui tol-lis pec-ca-ta mun - di, *pp* Mi - se-re-re no - bis,

*sempre dolce*  
 no - bis, Qui tol-lis pec-ca-ta mun - di, *un poco cresc* Sus-ci-pe, sus - ci-  
*sempre dolce*  
 - bis, Qui tol-lis pec-ca-ta mun - di, Sus-ci-pe, sus - ci-  
*sempre dolce*  
 no - bis, Qui tol-lis pec-ca-ta mun - di, Sus-ci-pe, sus - ci-pe  
*sempre dolce*  
 Qui tol-lis pec-ca-ta mun - di, Sus-ci-pe, sus - ci-  
*sempre dolce*  
 no - bis, Sus-ci-pe, sus - ci-pe  
*sempre dolce*  
 Qui tol-lis pec-ca-ta mun - di, Sus-ci-pe, sus - ci-

*p*  
 pe de-pre-ca-ti-o-nem nos - tram, de-pre-ca-ti-o-nem nos -  
*p*  
 pe de-pre-ca-ti-o-nem nos - tram, de-pre-ca-ti-o-nem nos -  
*p*  
 de-pre-ca-ti-o-nem nos - tram *ALTO:*  
*p*  
 pe de-pre-ca-ti-o-nem nos -  
*p*  
 de-pre-ca-ti-o-nem nos - tram  
*p*  
 pe de-pre-ca-ti-o-nem nos -

*f*<sup>ro</sup> *mf* tram Qui se-des ad dex-ter-am Pa-tris, *espressivo* mi-se-re - re no-

*p* *Tranquillo* tram Mi-se-re - re no - bis,

*mf* Qui se-des ad dex-ter-am Pa-tris, *TENOR only* mi-se-re - re no-

tram Mi-se-re - re no - bis *espressivo*

*mf* Qui se-des ad dex-ter-am Pa-tris, *p* mi-se-re - re

tram Mi-se-re - re no - bis

*f*<sup>ro</sup> *p* bis Quo - niam tu so-lus sanc-tus, tu so-lus Do - mi-nus,

*f* no - bis Quo - niam tu so-lus sanc-tus, tu so-

*p* bis *ALL* Tu so-lus Do - mi-nus, *TENOR*

Quo - niam tu so-lus sanc-tus, tu so-lus Do - mi-nus, tu so-

no - bis. *f*<sup>ro</sup> Tu so-lus Do - mi-nus,

Quo - niam tu so-lus sanc-tus, tu so-

*Lento* *p* Je - su Chris-te, Je - su Chris-

*p* lus al-tis-si-mus Je - su Chris-te, *pp* Je - su Chris-

*p* al-tis-si-mus Je - su Chris-te, Je - su Chris-

*ALL* *p* lus al-tis-si-mus Je - su Chris-te, Je - su Chris-

*p* Je - su Chris-te, Je - su Chris-

*p* lus al-tis-si-mus Je - su Chris-te, Je - su Chris-

*Fine*  
*mp*  
 -te, cum sancto spi-ri - tu in glo-ri - a  
*dolce*  
 -te, cum sancto spi-ri - tu De - i Pa - tris A -  
*dolce*  
 -te, *ALTO* cum sancto spi-ri - tu in glo-ri - a De - i Pa - tris A -  
*mf*  
*TENOR*  
 -te, cum sancto spi-ri - tu, cum sancto spi-ri - tu  
*mf*  
 -te, cum sancto spi-ri - tu, in glo-ri - a De - i Pa - tris A -  
*mf*  
 -te, cum sancto spi-ri - tu

*poco a poco crescendo*  
 in glo-ri - a De - i Pa - tris, A - men, in glo-ri - a, in  
*poco a poco crescendo*  
 men, De - i Pa - tris, A - men, in  
*f*  
 in glo-ri - a  
*ALL*  
 in glo-ri - a De - i Pa - tris, A - men, in  
*crescendo*  
 in glo-ri - a, in glo-ri - a  
*crescendo*  
 in glo-ri - a De - i Pa - tris, A - men, in

*fal Fine*  
 glo-ri - a De - i Pa - tris, A - men  
*fal Fine*  
 glo-ri - a De - i Pa - tris, A - men, A - men  
*fal Fine*  
 De - i Pa - tris, A - men, A - men  
*ALL*  
 glo-ri - a De - i Pa - tris, A - men  
*fal Fine*  
 De - i Pa - tris, A - men, *molto marcato* A - men  
*fal Fine*  
 glo-ri - a A - men

# New Repinings.

From the Battle of Tancredi and Clorinda.

Orchestral accompaniment *Three Flute di braccio and one Flute da Gamba*  
 Tenor

MONTEVERDE

New re - pin - ings to tor - ments new are  
 Stim - ol no - vo sag - giunge a pia - ga

add - ed, And from hour to hour fast the sting in - creas - es, And now a com - bat must  
 no - va d'o - ra in oi più si mor - see più ris - tret - tu si fu la pug - na es -

come with sword to sword in bat - tle en - ga - ging, In fu - ry rush - ing and dash - ing,  
 pa - - da op - rar non gio - va dan - si, con po - mi in fe - lo - ni - ti e cru - di

Hel - met and shield will to - geth - er go Clash - ing Three times with - in his  
 cos - zan cogli - ti - na in - ste - mee con gli scu - di tre vol - te il ca - va -

stal - wart arms he pressed her, And with his love he blessed her, And by this treacherous sign,  
 ter la don - na strin - ge con le ro - bus - te brac - cia ed al - tre tin - te poi

this dire to - ken, this dire to - ken, Her vows to me are bro - ken Now as  
*di quei no - di da quei no - di te - na - ti el - la si san - ge no - di*

less a lov - er true than a foe, ven - geance mad - ly seek - ing, I'll rush to com - bat,  
*di per ne - mi - co e non d'a man - te tor - na - no al fer - io tor - na - no al fer - ro*

I'll rush to com - bat un - til the bat - tie - field with our blood is reek - ing  
*tor - na - no al fer - ro e l'u - no el altro il tin - ge di mol - to san - gue*

When o - ver the strife so near - ly, And pant - ing  
*e sta - mo ed an - e - lan - te e ques - te*

from the fray with love de - ri - ded We'll breathe more free - ly though for aye di - vi - ded  
*quelli al fin pur si ri - ti - ra e do - po lun - go fa - ti - car res - pi - ra*

## Sinfonia and Recitative.

from

## ORPHEUS ACT II

MONTEVERDE

*To be played softly by Viola da braccio, Organo da legno and Contrabasso de Viola da Gamba*

## Sinfonia

## She Sleepeth.

*Orpheus sings, accompanied only by an organo da legno*

## Orpheus

She sleep-eth, but she will wa-ken, By my song cap-tive ta-ken,  
*Ei dor-me, o la ma ce-tra, se pie-ta non im-pe-ti-a*

from slum-ber gen-tly sha-ken As sweet my mu-sic falls on her hard-ened  
*nel in-du-ra-to co-re al men-ti son-no fug-gi al mio cau-*

heart, Will pi-ty wa-ken Time waits not, I must be go-ing,  
*(ar gl' occhi non pon-no su dun-que à che più tar-do*



Tis the hour to de-part The tiae is flow-ing Tis bold-ness oft a-vail-eth, When a-dent  
 temp' è ben da pro-dar su l'ul - tra spon-da sal - cum non è, ch'il me - gha, vag - lia l'ai -

prayer and fond en-treat-y fail - eth I'll seize the pres-ent ev-er, For once a chance gone by re-  
 du, s' fu - ion van' i prie - gha e va go fior del tem-po l'oc-cas - si - on ch'esser del

*(Orpheus steps into a boat and continues singing)*  
 turn - eth nev - er Wa - ters dark with your  
 col - ta à tem - po Men - tre ver - san quest,

si - lent might - y le - gion O give to me my love! O  
 oc - ch'a-ma - ri fin mi ren - de - te-mil mio ben ren -

give to me my love! O give to me my love, Shades of Plu-to's re - gion!  
 - de - te-mil mio ben ren - de - te-mil mio ben, Tar - ta - rei nu - mi

## Nevermore

(Siciliana )

ALESSANDRO SCARLATTI

Andantino.

Though  
Gua

land and sea di-vide us, What-ev-er may be-tide us, My love shall nev-er de-part  
*ma la lon-ta-nan - za fà - rà dall'al-ma mi - a sea - mi sì dolce a-mor*

Though seas di-vide us, What-ev-er be-tide us, My love shall nev-er de-  
*la lon - ta-nan - - za - - dall'al-ma mi - a - già mai fà - rà via-*

part - Shall nev-er-more de - part Though seas di-vide us, What-  
*-nr sì dol-ce a - mor la lon-ta-nan - za - - dall'*

e'er be-tide us, My love shall nev-er de-part, shall nev-er-more de-part  
 al-ma mi-a Già mai far-à scanni sì dol-ce, dolce a-mor

I shall be con-stant ev-er, My faith shall fail thee nev-er, While  
 E l'alta mia costan-za Non manche-rà se pri-a In

love is in my heart, I shall be constant ev-er, My faith shall fail thee nev-er, While  
 me non man-cail cor, E l'alta mia costan-za Non manche-rà se pri-a In

love is in my heart, While love is in my heart, While love is in my heart, While  
 me non man-cail cor, non man-ca il cor, non man-ca il cor non,

love, while love still glows in my heart  
 non, non man-ca, non man-cail cor

Though land and sea di-*vide* us, What-  
*Già mai la lon-ta-nan - za fa -*

ev-er may betide us, My love shall ne'er de-part  
*-rà dall' al - ma mi - a Sea - mi sì dolce a - mor*      Though sea di-*vide*  
*La lon - ta - nan -*

us, What - e'er be-tide us, My love shall ne'er de-  
*-za dall' al - ma mi - a Già mai fa - rà sva -*

part Shall nev - er-more de-part      Though sea di-*vide* us, What-  
*nir sì dolce, dolce a - mor La lon - ta - nan - za dall'*

e'er betide us, My love shall ne'er de-part, Shall nev - er-more de-part  
*al - ma mi - a Già mai fa - rà sva - nir sì dolce, dolce a - mor*

# Quando Corpus Morietur.

Duet. Soprano and Contralto.  
from Stabat Mater

19

PERGOLESI

*Largo* (♩ = 80)

*espress*  
*p*

*cresc*  
*fz*

*dim*  
*cresc*

*SOPRANO* *sostenuto*  
Quan - do cor - pus

*CONTRALTO* *sostenuto*  
Quan - do

*f*  
*dim*  
*pp*

mo - ri - e - tur, Fac ut an - i - mae do -

cor - pus mo - ri - e - tur,

ne - tur Pa - - ra - di - -

Fac ut an - - i - mae do - ne - tur, Pa - - ra -

*esce*

- - si glo - - ri - a Quan - do

di - si glo - - ri - a Quan - do cor - -

*f* *dum* *p*

cor - pus mo - - ri - - e - - tur, *f* Fac ut

pus mo - - ri - - e - - tur, *f* Fac ut

*f*

an - i - mae do - ne - tur, Pa - ra - di - si glo - ri -

an - i - mae do - ne - tur,

*drum*

a Pa - ra - di - si glo - ri - a, Pa - ra -

Pa - ra - di - si glo - ri - a,

*ce - - scen - - do f f pp*

di - - si glo - ri - a

Pa - ra - di - si glo - ri - a

# Amen.

Chorus from Stabat Mater.

PERGOLESI

Presto assai. ( $\text{♩} = 100$ )

Soprano. A - men, A - - - - - men, A -

Contralto. - - - - - A - men,

Piano. *fz* *fz* *fz*

- - - - - men, A -

A - - - - - men, A - men, A -

- - - - - men, A - men, A - men, A -

- - - - - men, A - - - - - men, A -

*gtr*

men, A -

- - - - - men,

*gtr*



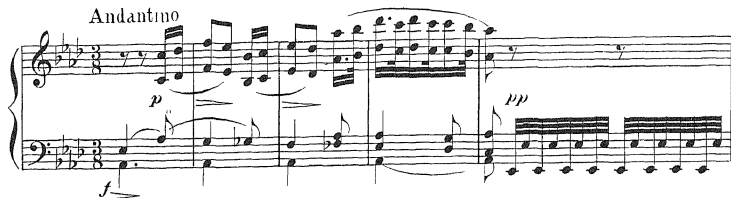


## Deep Shaded Forest.

ROMANCE  
from  
WILLIAM TELL

ROSSINI

Andantino



MATILDA



there my se-cret let me breathe free from fear, and my voice  
*al-la cal-ma il mio cor su-pri-rà! e-co sol,*

and my voice none save e-cho shall  
*e-co sol le mi pe-neu-di-*

hear, none save e-cho e'er shall hear, none shall  
*rà, le me pe-neu-di-rà, u-di-*

hear!  
*rà!*

Thou bright moon thro'the blue hea-ven  
*Tu bell'a-stro al cui dol-ce ri-*

glid - ing, o'er my path, shed thy beams calm and clear,  
*glid - so, o' il mio pas so ret - gan - - du sen ra,*

straight where he tar - - ries my fond foot-steps guid - - ing,  
*tu mi ad - di - - ta o-ve-ri - mul - - do sug - gi - - ra,*

all my se-cret, all my se-cret will I pour in his ear,  
*a tu so - lo, a tu so - lo il mio cor su - pri - rà!*

and my voice, and my voice none save  
*e - co sol, e - co sol le - mi-*

e - - cho shall hear none save e - cho e'er shall  
*pe - - neu-di - rà le me pe - neu - di - -*

hear, none shall hear, and my voice none save  
*ra, u - di - ra, e - co sol le me*

*ff*

e - - cho shall hear, none shall hear, and my  
*pu - - ne u - di - ra, u - di - ra, e - co*

*p ff*

voice none save e - - cho shall hear, none shall  
*sol le me pu - - ne u - di - ra, u - di - -*

*p*

hear, none shall hear, none shall  
*ra, e - co sol e - - - - co*

hear!  
*sol!*

Lo: the Factotum  
CAVATINA

from the Barber of Seville

Allegro vivace

ROSSINI

The image displays a musical score for a piece titled "Allegro vivace" by Rossini. The score is written for piano (p) and violin (v). The tempo is marked "Allegro vivace" and the key signature is one sharp (F#). The score is divided into two systems, each containing two staves (piano and violin). The piano part features a prominent bass line with a strong rhythmic pattern, while the violin part provides a melodic counterpoint. The score includes various musical notations such as notes, rests, and dynamic markings (p, f, ff). The overall style is characteristic of 19th-century Italian opera music.



## FIG. 1RO

Lo the fac - to - tum of this gay place I come! La la  
 Lai - goal fu - to - tum del lu ci - tà, lai - go! lu la

la la la la la la la la! When in my shop I ex-hib-it my face all  
 la la la la la la la la! pre - sto a bot - te - ga, l'al-ba è gra, pre -

come la la la la la la la la la la  
 sto! la lu la la la la la la la la

All say I'm the dan - dy, clev - er and han - dy, plea - sant and  
 Ah! che bel vi - vere, che bel pia - ce - re, che bel pia -

gay Still in de - mand all night and day, all night and day  
ce - re per un bai - bie - re di qua - li - tà, di qua - li - tà!

Ahl bravo Fi - ga - ro, bra - vo, bra - vis - si - mo, bra -  
Ahl! bravo, Fi - ga - ro, bra - vo, bra - vis - si - mo, bra -

*f*

vo! la la la la la la la la la! For - tune on  
vo! la la la la la la la la la!

*p* *f* *fp*

Fi - ga - ro ne - ver can frown, bra - vo! la la la la la la la  
tis - si - mo per vo - ri - tà, bra - vo! la la la la la la la

*f* *p*

la la! For - tune on Fi - ga - ro ne - ver will frown, all his de -  
la la! For - tu - na - tis - si - mo per ve - ri - tà, fu - tu - ra -

*f* *ff*



serts 'tis her care still to crown la la la la la la la la la la  
 tis - si - mo per ve - ri - ta, la lu la la lu la lu la lu la lu

*p* *crisi*

la la la la la la la!  
 lu la lu la lu la la!

*f*

At work or at  
 Pronto a fa

*p*

play, by night or by day, there's nothing a miss e'er can hap-pen to me, in ci - ty or  
 tut - to la notte il giorno, sempre d'in - tor - no in ci - ta stà Miglior cuc -

place, one more fit for the race of wit and dex - ter - i - ty ne-ver can be la la la  
 ca - gna per un bar - bie - re, vi - ta più no - bi - le no non si dà, la la la

la la la la la la la la la la la la la la la la  
la lu la la la la la la la la la la la la la

*cresc* *f*

My comb and my ra-zor, my lan-cet they  
Ra - so - ri, pet-ti - ni lan-cette e

praise, or my scis-sors for trim-ming stray locks in-to grace, my pow-der puff  
for - bi - ci al mo co - man-do tut - to qui stà, lan-cet - te e

blowing; perfumes about throwing, with lather or curls I be-diz-en each face  
for - bi - ci, ra - so - ri, pet - ti - ni, al mo co - man - do tut - to qui stà Then by my  
I'i è la ri-

trade sirs, I could give aid sirs, and quick re -  
 sor - sa poi del me - stur - re col - la don -

cov - er each sigh - ing lov - er, and quick re - cov - er la la la  
 net - ta, col ca - va - tie - re, col - la don - net - ta, la ran la

la la each sigh - ing lov - er la la la la la la la!  
 ra, col ca - va - tie - re, la ran la la la la!  
*p dolce*

All say I'm the dan - dy, clev - er and han - dy, al - ways in de -  
 Ah! che bel vi - ve - re, che bel pia - ce - re, che bel pia -

mand both night and day, both night and day, both night and day  
 ce - re per un bar - bie - re da qua - li - tà, da qua - li - tà

Ev' - ry one call - ing me,  
*Tut - ti mi che - do - no,*

pull - ing and haul - ing me  
*tut - ti mi va - ghe - no,*

Young lads and las - ses,  
*don - ne, va - guez - si,*

doat - ing old as - ses,  
*ve - che, fin - cul - le,*

some want - ing shav - ing,  
*qua - la par - rue - ca,*

or in love rav - ing,  
*pres - ta la bai - ba,*

Quick! come and dress me,  
*qua - la san - guis - na,*

a Bil - let doux, bless me! Ev' - ry one call - ing, one pull - ing and  
*pres - to il la - ghet - to, tut - ti mi che - do - no, tut - ti mi*

haul - ing me, want - ed by ev - ry one, here and there forc'd to run some want - ing  
 io - gio - no, tut - ti mi chie - do - io, tut - ti mi io - gio - no qua lu par -

shav - ing or in love rav - ing, ev - ry one call - ing me, Here! Fi - ga-ro!  
 iuc - ca, lu bai - ba ptes-toil bi - ghiet - to c, f

Fi - ga-ro! Fi - ga-ro, Fi - ga-ro, Fi - ga-ro, Fi - ga-ro, Fi - ga-ro, Fi - ga-ro,  
 Fi - ga-ro, Fi - ga-ro, Fi - ga-ro, Fi - ga-ro, Fi - ga-ro, Fi - ga-ro,

Fi - ga-ro, Oh! zounds what a bawl - ing, con - fu - sion and call - ing, whilst  
 Fi - ga-ro! O! - me, oi - mè! che fu - rra, oi - mè! che

squall - ing La - dies, dear La - dies, Gen - tle - men pray, To each in your  
 fol - la, un al - tra vol - ta! per ca - ri - tà, per ca - ri -

turn I've some-thing to say! La-dies, dear La-dies, Gen-tle-men  
*ta, pu ca - - ri - ta' ma al - lu vol - ta, ma al - lu*

pray, to each in your turn I have some-thing to say!  
*vol - ta, ma al - lu vol - - ta, pu ca - ri - ta'*

Fi - ga-ro! I'm here!  
*Fi - ga-ro! son qua,*

Fi - ga-ro! oh dear Fi - ga-ro here, Fi - ga-ro  
*Fi - ga-ro! son qua, Fi - ga-ro qua, Fi - ga-ro*

there, Fi-ga-ro what, Fi-ga-ro where, Fi-ga-ro high, Fi-ga-ro low, Fi-ga-ro  
*la, Fi-ga-ro qua, Fi-ga-ro la, Fi-ga-ro qua, Fi-ga-ro*

come, Fi - ga - ro go, thus like a shut-tle-cock struck to and fro, be-tween lov-ers and  
 su, Fi - ga - ro go, pron-to, pron-tis - si - mo sou come un ful-m - ne, so - no il fac -

cus-to-mers fly-ing I go, struck to and fro' fly-ing I go, struck to and  
 to - tum del-la cit - ta, del - la cit - ta, del - la cit - ta, del - la cit -

fro, fly-ing I go  
 - ta, del - la cit - ta'

*Più mosso.*

Ah' bra-vo, Fi - ga - ro, bra vo, bra - vi - si-mo, ah' bra-vo, Fi - ga - ro, bra-vo, bra -  
 Ah, bra-vo, Fi - ga - ro, bra-vo, bra - vis - si-mo' ah, bra-vo, Fi - ga - ro, bra-vo, bra -

-vi - si-mo, O what a for-tu-nate fel-low; a for-tu-nate fel-low; a for-tu-nate fel-low am  
 vis - si-mo' a te for - tu - na - tis - si-mo, te for - tu - na - tis - si-mo - non manche -

I ah' bra-vo, Fi - ga - ro, bra-vo, bra - vis - si - mo, oh' bra-vo, Fi - ga - ro, bra-vo, bra -  
 ra, ah, bra-vo, Fi - ga - ro, bra-vo, bra - vis - si - mo, ah, bra-vo, Fi - ga - ro, bra-vo, bra -

-vis - si - mo, oh' what a for-tu-nate fel-low, a for-tu-nate fel-low, a for-tu-nate fel-low am I!  
 -vis - si - mo! a le for - tu - na - tis - si - mo, le for - tu - na - tis - si - mo non manco ra

night and day thus pas-ses in this bus-y place, Shaving gallants pleasing las-ses, smoothing a heart ora  
 so - no il fac - to - tum del - la cit - ta, so - no il fac - to - tum del - la cit -

face, thus my hap-py moments fly, oh what a for-tu-nate fellow am I, what a for-tu-nate fellow am  
 -ta del - la cit - ta, del - la cit - ta, del - la cit -

I!  
 -ta

*ff*



# Gentle Goddess.

39

CAVATINA  
from NORMA

NORMA

BELLINI

Andante sostenuto assai

Musical score for the first system. The vocal line is in treble clef with a key signature of one flat and a time signature of 12/8. The piano accompaniment is in bass clef. The tempo is 'Andante sostenuto assai'. The lyrics are: Mo - - - na hear us, shed up- / Ca - - - sta Di - - - va, ca - sta.

Musical score for the second system. The vocal line continues with the lyrics: on us thy sil-ver ra - - - diance, Mo - - - - na / Di - va, che i - nai - gen - - - ti, Quo - - - - ste.

Musical score for the third system. The vocal line continues with the lyrics: hear - - - us, at thy al - tar, at thy al - tar see us / sa - - - - cre, que - ste sa - cre, que - ste sa - cre an - ti - - - che.

Musical score for the fourth system. The vocal line continues with the lyrics: ben - ding, Oh, a - vert - - - thou the ill - im - / pian - te A noi vol - - - gi il bel sem -

pen - ding Oh a - vert thou, oh a - vert the ill im -  
 bian - te, A - noi vol - gi, a noi vol - gi! bel sem -

*sempre cresce*  
 pen - ding, the ill im -  
 bian - te, il bel sem -

*ff*

*sempre cresce* *ff*

pen - ding, Spread a - round thy heav'n - ly light,  
 bian - te Sen - za nu - bea sen - za vel,

*smorz* *dimin* *dolce espress*

heav'n  
 sen -

ly light,  
 za vel,

Yes, heav'n - ly light - Mo - na, oh hear - us, hear us - pray for thy gen - tle gui - dance, Mo - na, oh - co - ri a - den - ti, tem - pra an - co - ra, tem - pra an - co - ra, These im - pa - tient, these im - pa - tient hearts re - co - ra, tem - pra an - co - ra, lo ze - lo au -

-press thou, With thy qui - et thy chil-dren bless thou, With thy  
da - ce, spa - gum ter - ra ah quod - lu pa - ce, spa - gi tu

qui - et, with thy qui - et, oh bless  
ter - ra, spa - gum ter - ra quella pa

*sempre cresce al*

*f* *sempre cresce al*

*ff* us, Let thy peace, oh let thy peace shine on our  
ce the re - gnar, re - gnar tu fa, tu fa, nel

*ff* *smorz*

night, oh shine  
ciel tu fa -

*a piacere*

on our night  
nel ciel

# In Silence All Lay Slumbering.

43

CAVATINA  
from  
Lucia di Lammermoor

DONIZETTI

Larghetto.

Wind and Brass

Cl Viola sustain

*p*

*string*

**LUCY**

*p*

In si - lence all lay slum - be - ring, Dark was the night, and o'er -  
 Reg - na - va nel si - len - zi - o al - ta la not - te e

clou - ded No star was gleaming, the pal - lid moon  
 bru - - na col - pia la fon - te un pal - li - do

Cor.  
Fag.

In veils of storm was shrou - ded When on the air a  
 rag - gio di te - tra lu - - na quan - do un som - mes - so

Viola, Cor & Fag sustain

*affrett*

sigh was borne, And then a sor - rowing wail, I  
 gr - mi - to fra l'au - re u di si fe - - - - -

*f* *presto*  
 saw her, on the mar - gin of the tide There stood a shadow, there stood a shadow  
 ve - co, ve - co su quel mar - gi - ne l'om - bra mostrav - si, l'om - bra mostrav - si.

*f* *affrett colla parte*

(Covering her face with her hand)  
 pale Ah! She mov'd her lips as if to speak,  
 mi. Ah! Qual di chi poi - la, muo - - - - -

*Cl* *al tempo*  
*strings pizz*

But I, a - las, could not hear her, Then, as in war - ning she  
 il lab - bro su - o ve - de - - - - a, e con la ma - - - - -

ward her hand, I did not dare draw near her,  
 sa - - - - - na - me chui - mar - mi a sè pa - - - - - a,

*Vln* *Fl*  
*p*

*cresc. ed affrett. a poco*

And while I watch'd her mo - tionless, She va - nish'd from my le -  
 slet - le un ma - men - - to im - mo - - bi - le, poi rat - ta di -

Cl Fl Cl Fl *Tutti*

*cresc. ed affrett. a poco*

**Tempo I**

sight And o'er the stream - let's sil - ver tide Shone  
 - guò e l'on - da pia si lum - pi - - da di

Fl Cl with voice

**Tempo I.** Harp

forth a lu - rid light, the stream let's sil - ver tide shone with a lu - rid  
 san - gue ros - sig - - guò, pia si lum - pi - da di sangue ros - seg -

strings

light, there shone a lu - rid light, ah, a lu - rid  
 guò, si, pia si lum - pi - du ah, - - - si ros - seg -

**Allegro.** *ALICE*

light Pre - - - sage of sor - - - row, that  
 guò Chua - - - oh Di - - - o! ben

Vins.

**Allegro.**

vi - - sion fore-bo - - ded' Thus do I  
*clu - - e tri - - sti nel tu - - o*

fear thy fu - - ture is clou - - ded'  
*du pre-sa - - gi in - ten - - do!*

Dea - - rest Lu-cy, I pray thee fore-go thy fa - tal love, ere grief o'er-  
*Ah Lu - ci-a, Lu - ci-a, de - si - sti da mi a - mor co - si tre -*

whelm thee Grief dis-sol - veth be - neath his glances, life is  
*men - - do E - gli è lu - ce, a' glori - a me - i, è con-*

*LUCY*



*all*

rapture, life is rapture when he, when he is near  
 for-to, è con-for-to al mi-o, al mi-o pe - na

*Moderato*

*colla parte*

Fl  
 Cl

Strings & Harp  
*p*

Vln *tr.*

Cor & Fag

*tr.*

*Tutti*

*cresc.*

*f*

*p*

Strings & Harp

*p a tempo*

Were he but here, oh ecs - ta-sy, Nought should I know of sor - row,  
 Quan-do ia-pi-to in e - sta-si del più co-en - te ar - do - re,

*a tempo*

Bring me a hap - py mor - row, Oh love, to thee I pray, Oh  
 col fa - vel-lai del co - re mi gru - ra e - ter-na fe, gli af -

*p*

let my fears be now for-got, One hour of joy, oh grant — me,  
*fan - mi mer di - men - ti - co, gio - ja di vie - ne il pian - to*

Let words of love en - chant — me, Let trou - ble now flee a -  
*par - mi cheu lui d'ac - can to si schiu - da il ciel per*

way, let trou - ble now flee a -  
*me, si schiu - da il ciel per -*

way, now flee a -  
*me, si schiu - da il ciel per -*

*Poco più mosso*  
 way, One hour of joy, one  
*me, a lui d'ac - can - to, si*

*ff Poco più* *p* *ff*

bright hour - - - of joy - - - grant - - - me, ah!  
 schu - da - - - il ciel - - - per - - - me, ah! - - - - -

*p*

- - - - let trou - ble flee for e'er a - way One  
 - - - - si schu - da il ciel, il ciel per me, a

*f*

hour, one hour of joy, one bright hour - - - of  
 lun d'ac - can - - - to, si schu - da - - - il

*p* *ff* *p*

joy - - - grant - - - me, ah! - - - - - let trou - ble  
 ciel, - - - per - - - me, ah! - - - - - si schu - da il

flee for e'er a - way one hour, oh, grant one hour of  
 ciel, il ciel, per me, sì, sì, a lui d'ac - can - -

Heav'n all thy wish - es  
 Gior - ni d'ac - ma - io

*f sempre*

joy, grant, oh, grant one hour - - of joy  
 - to par - ti schiu - da il ciel - - per me

grant thee, may'st thou ne - ver rue this day  
 man - to sì sup - pre - stu - no per te

# To This Heart So Truly Beating.

ARIA from LA VESTALE

SPONTINI

Andante espressivo

To this heart so tru-ly beat-ing, En-trust the grief that sad-dens  
*Dans le sein d'un a-mi fi-dè-le tu crains d'épancher ton se-*

thee! To this heart so tru-ly beating, En-trust the grief that saddens  
*ciet, Dans le sein d'un a-mi fi-dè-le, d'un a-mi fi-de-le tu*

thee, Entrust the grief that sad-dens thee! Ah! none like  
*crains d'é-pan-cher ton se-cret? Tu ne me vois*

me, could share thy pain, none like me Ope' thy  
*plus, ne me vois plus qu'à re-gret voi-lâ*

soul in a trust-ful greeting For none like me, — could share thy  
 done le prix de mon zo - le Tu ne me vois plus, — tu ne me vois

pain, — none like me There open thy soul in trust-ful  
 plus — qu'a ne - gret voi - la donc le prix — de mon

*cresc* *pp*

greet - ing At thy si - lence I re -  
 ze - le Tu re - ser - ve a mon

*f* *p*

pine Though 'tis hard, — fair I'd bear it Wer't  
 cour se - rait moins — im - por - tu - ne, si

*f* *p* *f*

joy that in secret were thine But thy pain I now must share it, I now must  
 tu me cachais ton bon-heur, mais d'un a - mi dans l'in - for - tu - ne dans l'in - for -

*p* *f*

share it This right of true friend-ship is  
*tu - je veux par-ta-ger la dou-*

*ad libitum*  
 mine, This right, this right of true friend-ship is  
*leur, je veux, je veux par-ta-ger la dou-*

*più moto*  
 mine But thy pain I now must share it, This  
*leur, mais d'un a-mi dans l'in-for-tu-ne je*

*ff* *più moto* *pp* *sempre stacc.* *ff*

right of true friend-ship is mine, This right of true friendship is  
*veux par-ta-ger la dou-leur, je veux par-ta-ger la doit-*

*pp* *ff*

mine  
*leur*

*ff*

## Pie Jesu.

from the  
REQUIEM FOR MENS VOICES

CHERUBINI

Adagio.  $\text{♩} = 50$

Clarinet in B. *dolce assai*

Fagott. *a2 pp*

Tenor I. Adagio. *dolce assai*  
Pi - e Je - su, Do -

Tenor II. *dolce assai*  
Pi - e Je - su, Do -

Bass *dolce assai*  
Pi - e Je - su, pi - e Je - su, Do -

Trombone bass. *pp*

*dolce assai*

*pp*

*pp*

- mi - ne, do - na e - is re - qui - em,

- mi - ne, do - na e - is re - qui - em,

- mi - ne, do - na e - is re - qui - em,

*dolce assai*

*pp*

*dolce assai*

pi - e Je - su, Do - - mi - ne, do - na e - is do - -

*dolce assai*

pi - e Je - su, Do - - mi - ne, do - na e - is, do - na

Je - su, pi - e Je - su, Do - - mi - ne, do - na e - is do - na



*dolce assai*  
*pp*  
*pp*  
 - na e - is re - - - qui - em,  
 e - is re - - qui - em,  
 e - is re - - qui - em, pi - e Je - su,  
*pp*

*dolce assai*  
*dolce assai*  
 pi - e Je - su, Do - - - mi - ne do - na e - is re - - - qui -  
 pi - e Je - su, Do - - - mi - ne do - na e - is re - - qui - - -  
 pi - e Je - su, Do - - - mi - ne do - na e - is re - - - qui - - -

-em sem-pi - ter - - - nam, re - qui - em sem - pi - ter - -  
 -em sem-pi - ter - - nam, re - - qui - em  
 -em sem-pi - ter - - nam, re - - qui - em sem-pi -

nam, pi-e Je-su, Do-mi-ne, do-na e-is re-

sem-pi-ter-nam, pi-e Je-su, Do-mi-ne, do-na e-is re-qui-

ter-nam, pi-e Je-su, Do-mi-ne, do-na e-is re-qui-

-qui-em sem-pi-ter-nam

em sem-pi-ter-nam

em sem-pi-ter-nam

*dolce*

*dolce*

*dolce*

*dolce assai*

# Guide Thou My Steps

57

ARIA  
from the  
WATER CARRIER

CHERUBINI

Allegro

MIKELI

Guide thou my steps, oh boun - teous  
Gui - de mes pas, ô Pro - vi -

The first system of the musical score. It features a vocal line in bass clef and a piano accompaniment in treble and bass clefs. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The tempo is marked 'Allegro'. The vocal line begins with a whole rest, followed by a half note G, a quarter note A, and a half note B. The piano accompaniment starts with a forte (f) dynamic, playing a steady eighth-note pattern in the right hand and a simpler bass line in the left hand.

Hea - ven, and to my pro - ject grant suc - cess! oh let the  
den - ce, d'mon-plan se - con - de le suc - ces! ah! pour moi

The second system of the musical score. The vocal line continues with a half note C, a quarter note D, a half note E, and a whole note F. The piano accompaniment continues with the same eighth-note pattern in the right hand. The dynamics shift from forte (f) to piano (pp) in the middle of the system.

pow'r to me be giv - en to bring them joy and hap - pi -  
quel - le jou - is - san - ce, d'sau-ver deux è - poux, deux Fran -

The third system of the musical score. The vocal line continues with a half note G, a quarter note A, a half note B, and a whole note C. The piano accompaniment continues with the eighth-note pattern in the right hand. The dynamics are piano (pp).

ness! no, there is not the wide world o - ver one re - com -  
cuis! non, il n'est point dans la na - tu - re de sou - ve -

The fourth system of the musical score. The vocal line continues with a half note D, a quarter note E, a half note F, and a whole note G. The piano accompaniment continues with the eighth-note pattern in the right hand. The dynamics are piano (pp).

-pense would me con - tent — like that small voice re - peat - ing  
 - ni plus ca - res - sant, que ce - lui qui tout bas mur

ev - - er I sav'd from harm the in - no - cent, I  
 mu - - ie j'ai se - cou - ru, j'ai sau - vè l'in - no - cent, j'ai

sav'd from harm the in - no - cent, sav'd the in - no -  
 se - cou - ru, j'ai sau - vè l'in - no - cent, j'ai sau - vè l'in - no -

cent, sav'd the in - no - cent, sav'd the in - no - cent,  
 cent, j'ai sau - vè l'in - no - cent j'ai sau - vè l'in - no - cent,

Tho' in a  
 St dans u

mean ob - scure ex - ist - ence, by fate's de - cree my  
ne obs - cu - rem - di - gen - ce, par le des - tin je

lot was cast, in aid - ing those who need as -  
fus je - tè, tà - chons du mons qu'on e - ris -

sist - ance, my days re - main - ing shall be pass'd,  
ten - ce soit - - u - tile à l'hu - ma - ni - té,

that when my earth - ly course is end - ed, they who will  
et - - qu'un jour mon hum - ble pous - sè - ie fas - - se

o'er my grave la - ment, may say "The help - - less  
di - rea quel - que pas - sant 'C'brave hom - me en - plo - - ya

he de - fend - ed, and sav'd from harm the in - no -  
 sa cou - rière, à se - cou - rir, à sau - ver l'in - no -

cent, and sav'd from harm the in - no - cent, sav'd the  
 cent, à se cou - rir, à sau - ver l'in - no - cent, à sau -

in - no - cent, sav'd the in - no - cent, sav'd the in - no -  
 ver l'in - no - cent, à sau - ver l'in - no - cent, à sau - ver l'in - no -

cent " How to act? Oh! Hea - ven  
 cent " Que ré - soudre? O ciel! et que

guide me, for my dear chil - dren I must care,  
 fai - re je - - me dois à mes deux en - fans,

if some ill should now be-tide me, who would watch  
*je me dois à mon pau-vre pé - - - - - est à*

*p*

over my fa-ther dear? But still that voice re-  
*mon d'-ou-gue ses vieux ans Mais, a la voix de*

*f* *p*

peat-ing e-ver ur-ges me to ful-fil my in-tent  
*la na - tu-re s'a-mt ce cri si doux, se puis-sant,*

to aid the weak be thy en-deav-our, to save from  
*qui tou-jours l'a tout bas mu - mu - - re au - de ton*

*pp*

harm the in - no - cent, to save from harm the in - no -  
*frère, et sau - ve l'im - no - cent, ai - de ton frè - res et sau - ve l'im - no -*

cent, from harm the in - no - cent, from  
*cent, et sau - ve l'im - no - cent, et*

*f f p f*

harm the in - no - cent, th'in - no - cent, th'in - no -  
*sau - ve l'im - no - cent, l'im - no - cent, l'im - no -*

*p f*

- cent  
 - cent



# From The Fields, From The Grove.

63

AIR for TENOR

from "MEPHISTOPHELES"

A BOITO

Larghetto  $\text{♩} = 42$

FAUST

*meditating*

From the fields, from the grove, Where the  
Da - i can - pi, da - i pra - ti, che in -

Larghetto  $\text{♩} = 42$

*dolce*

*legato*

*pp*

moon - light is flow - ing My heart is still glow - ing With  
non - da la not - te, che in - non - da la not - te, da - i

heav - en - ly love Ov - er vale, ov - er wood, does the  
que - ti sen - tier in - tor - no e di pa - ce di

calm of the night shed a mys - ic and sa - cred de -  
cal - ma pro - fou - da son pie - no, di sa - cro mi -

*accel*  
*rinforz e legatissimo*

*a tempo*

*rall*

*rall*

*p dolce*

light, The tur - bu - lent thoughts in my breast — Give way to an ex - quis - ite  
*ster* *Le toi - ve pas - sio - ni del co - re s'as - son - nan in placido ob -*

*p legato dolce*

*a piacere*

rest My mind is all given To love for my neighbor and yearning for heav'n  
*bli - o, mi fer - ve sol-tan-to l'amo - re dell'uo - mo l'a - mo - re di Dio!*

*cresc*

Ah! From the fields and the grove I re - turn to read some an - cient  
*Ah! da - i cam - pi, da - i pra - ti ri - tor - no e ver - so l'E - van -*

*col canto* *smorz* *sublto*

volume, and 'tis the ho - ly Fa - thers I shall me - di - tate  
*gel mi sen-to at - trat - to, m'ac - cen - go a me - di - tar dolcis*

*legatissimo* *cresc* *col canto* *pp e*

*pp*

*morendo*

# Afar And Afar On An Ocean.

65

DUET for SOPRANO and TENOR  
from "MEPHISTOPHELES"

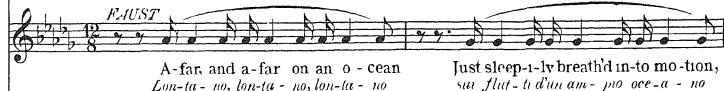
*FAUST and MARG (embracing and gazing into each other's eyes and whispering together)* A BOITO

Adagio. ♩ = 40

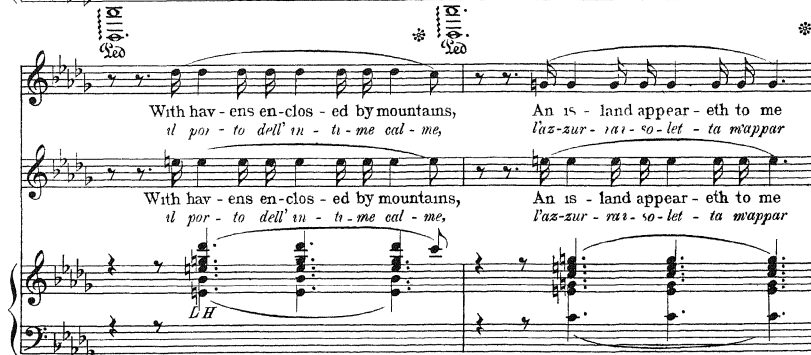
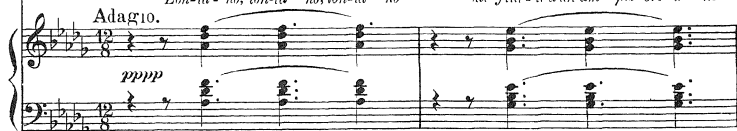
MARG



FAUST



Adagio.



I see in the hal-cy-on weath-er Glad forms that are wand'-ring to-geth-er,  
*M'appa - re sul cie - lo se - re - no* *ri - em - ta d'un ar - co - ba - le - no*

I see in the hal-cy-on weath-er Glad forms that are wand'-ring to-geth-er,  
*M'appa - re sul cie - lo se - re - no* *ri - em - ta d'un ar - co - ba - le - no*

*rallentando* *un poco più*

Like clouds where the sum-mer light beams Their fear and their toil-ing is ov - er They  
*spec-chian - tel sor - ri - so del sol* *La fu - ga dei li - be - riaman - ti spe -*

Like clouds where the sum-mer light beams Their fear and their toil-ing is ov - er They  
*spec-chian - tel sor - ri - so del sol* *La fu - ga dei li - be - riaman - ti spe -*

*L H* *rallentando* *un poco più*

*f* *un poco accel* *string*

wander on, lov - er by lov - er and find here the home of their dreams, the sweet home of their  
*ran - ti, mug - ran - ti, rag - giun - ti di - ri - ge a quel - li - so - la il vo - lo, a quel - l'i - so - la il*

wander on, lov - er by lov - er and find here the home of their dreams, the sweet home of their  
*ran - ti, mug - ran - ti, rag - giun - ti di - ri - ge a quel - li - so - la il vo - lo, a quel - l'i - so - la il*

*ff* *accel ben estamente col canto* *più rapido* *rall*

*a tempo* *pp* *cresc*

dreams Their fear and their toil-ing is o-ver, their fear and their toil-ing is o-ver They  
*vol* *La fu-ga dei li-be-ri aman-ti, la fu-ga dei li-be-ri aman-ti spe-*

*a tempo* *ppp* *cresc*

dreams Their fear and their toil-ing is o-ver, their fear and their toil-ing is o-ver They  
*vol* *La fu-ga dei li-be-ri aman-ti, la fu-ga dei li-be-ri aman-ti spe-*

*dim*

wander on, lover by lover, And find here the home of their dreams, the sweet home of their  
*an-ti, migranti, ragguanti di-ri-ge a quel-li - so-la ul vol, a quel-li - so-la ul*

wander on, lover by lover, And find here the home of their dreams, the sweet home of their  
*an-ti, migranti, ragguanti di-ri-ge a quel-li - so-la ul vol, a quel-li - so-la ul*

*dim* *rall*

*ppp* *ppp*

dreams A-far and a-far on an o-cean, a-far and a-far on an o-cean  
*vol, lon-ta - no, lon-ta - no, lon-ta - no, lon-ta - no lon-ta - no*

dreams A-far and a-far on an o-cean, a-far and a-far on an o-cean  
*vol, lon-ta - no, lon-ta - no, lon-ta - no, lon-ta - no lon-ta - no*

*ppp* *morendo*

Gigue.  
from  
"PIECES LYRIQUES"

G SGAMBATI Op 23 N° 6

**Allegro vivace.**

Allegro vivace.

*f*

*Reo* \* *Reo* \* *Reo* \*

*Reo* \* *Reo* \* *Reo* \* *Reo* \*

*p dolce e tranquillo*

*Reo* \* *Reo* \* *Reo* \* *Reo* \*

*Reo* \*

*un poco aresc* *mf espress* *più cresc* *poco rit* *a tempo risvegliato*

\* *Reo* \* *Reo* \* *Reo* \*

*f*

*Reo* \* *Reo* \* *Reo* \* *Reo* \*

First system of musical notation. The right hand features a melodic line with eighth-note patterns and a trill. The left hand provides a harmonic accompaniment with chords and eighth notes. Performance markings include *pp subito* and *una corda*. Pedal points are indicated by asterisks and the symbol  $\text{Ped}$ .

Second system of musical notation. The right hand continues the melodic development with a trill. The left hand features a more active bass line. Performance markings include *tre corde*. Pedal points are indicated by asterisks and the symbol  $\text{Ped}$ .

Third system of musical notation. The right hand has a melodic line with a trill. The left hand features a more active bass line. Performance markings include *f*. Pedal points are indicated by asterisks and the symbol  $\text{Ped}$ .

Fourth system of musical notation. The right hand features a melodic line with a trill. The left hand provides a harmonic accompaniment. Performance markings include *più cresc*. Pedal points are indicated by asterisks and the symbol  $\text{Ped}$ .

Fifth system of musical notation. The right hand features a melodic line with a trill. The left hand provides a harmonic accompaniment. Performance markings include *ff*, *dimm*, *p*, *tranquillo*, and *cresc*. Pedal points are indicated by asterisks and the symbol  $\text{Ped}$ .

Sixth system of musical notation. The right hand features a melodic line with a trill. The left hand provides a harmonic accompaniment. Performance markings include *f*, *dimm*, and *p*. Pedal points are indicated by asterisks and the symbol  $\text{Ped}$ .

*un poco rit* *a tempo*  
*p dolce*

*un poco cresc*

*mf espress* *dim* *p* *piu cresc* *poco rit*

*a tempo*  
*risvegliato*

*pp subito*

*una Corda*

*tre Corde*

The musical score is written for piano and consists of six systems of staves. The key signature is three sharps (F#, C#, G#). The piece begins with a tempo change from 'un poco rit' to 'a tempo' and a dynamic marking of 'p dolce'. It includes several crescendos and decrescendos, as well as expressive markings like 'mf espress' and 'pp subito'. The piece concludes with a 'una Corda' instruction and a final dynamic marking of 'f'.



# Carv'd Upon My Inmost Heart.

71

RECITATIVE AND AIR

RIGOLETTO

VERDI

*Allegro assai moderato. ♩ = 88*

*GILDA*  
I  
Gual-

*F1*  
*dolce*  
Ob Cl Fag

know his name — Wal - ter Mal-de, I love thee,  
ter Mod - de! na - me di lui sta - ma - - to,

*morendo*  
ev' - ry fond ten - der thought for thee I che - rish!  
ti scol - pi - sci nel co - re in-na-mo - ra - to!

*Allegro moderato. ♩ = 76*  
*dolcissimo*

Carv'd upon my in-most  
Ca-to no-me chel mo

heart Is that name for e-ver - more, Neer a-gain from thence to  
cor *for-sti pri - mo pul - pi - tar,* *Le do - li - zio dell' a -*

Vin

part, Name of love that I a - dore, Thou to me art e - ver  
mor *Mi del sem - pre ram-men - tar!* *Col pen-sar il mio de -*

wind

near, Ev'ry thought to thee will fly, Life for thee a-lone is  
sti, *A te sem - pre vo - la - ra,* *E fin lul - ti-mo so -*

Fltr

dear, Thine shall be my par - ting sigh Thou to  
- spar, *Ca - to no-me, tou sa - ra* *Col pen -*

Ob

me art ev-er near, ev-ry thought to thee will fly, life for  
 ster il mio de-si, a te sem-pre vo-le-rà, e fin

*dolcissimo*  
 thee a-lone is dear to me, Thine yes thine my par-ting  
 l'ul-ti-mo mi-o so-spir, ca-ro no-me, tuo sa-

sigh, Thou to me art ev-er near,  
 ra, Col pen-sier il mio de-si

*dolce*  
 ev-ry thought to thee will fly, my thoughts  
 a te sem-pre vo-le-rà a-te

fly to thee, life but for thee is dear,  
 vo-le-rà, fin l'ul-ti-mo so-spir,

Ob Cl & Fag  
 string pizz

life but for thee is dear, thine shall be my parting  
*fin l'al-ti - mo so - spi, ca - - - - - ro no-me, tuo sa -*

sigh, thine shall be my par-ting  
*ra, ca - - - - - ro no-me, tuo sa -*

sigh, yes, thine shall be my par-ting sigh, my  
*ra, il mio de - si a te o - gno - - ra*

Wind

par - ting sigh, yes, thine shall be my par - ting  
*vo - le - ra, fin l'al - ti - mo so - spi - ro*

sigh, ah thine  
*tuo sa - - - - - ra*

*ppp*

# The Poor Soul Sat Pining:

75

ARIA from OTHELLO

VERDI

Andante mosso  $\text{♩} = 84$

*DE DEMONIA*

The poor soul sat pi - - - ning, A-lone and lone - ly  
*Pian - - -* can - tan - - - do wil - low - lan - da

*come una voce lontana*  
*ppp*

— There on the lone-ly strand Sing wil- low, wil- low, wil- low!  
*pian gra la me - sta* O Sal - ce! Sal - ce! Sal - ce!

U - pon her bo - - - som her head in -  
*Se - dea* chi - nan - - - do sul sen - la

*portando la voce* *f* *ppdim* *ppp*

ch - - - ning Wil- low, wil- low, wil- low!  
*te - sta!* Sal - ce! Sal - ce! Sal - ce! (come un ago)

By permission of G. Schirmer

*dolce* *piu p* *con accento*

Sing heigh - ho, sing heigh - - ho' sing all a  
Can - tia - mo' can - tia - - mo' il Sal - ce

*mp dolce* *piu p* *morendo*

green, green wil - low shall be my gar - land  
fu - ne - bre sa - ra la mia ghirlan - - da"

*p* *mp* *dolce*

(to EMILIA)  
*parlante*

Pryth-ee des-patch, a-non will come O - thel-lo  
Af - fret - ta - ti, fra po-co giunge O - tel - lo

*ben legato*

The fresh stream ran by her, Where the ru-shes  
"Scor ea not ri - - vi, fra le sol - le m

*pp* *legato*

grow, And mur-mured all her moa - ning, And from her  
fior, go - mea quel co - - re af - - fran - - to, e dal le

*sempre p* *pp*

eyes the soft tears they did flow, Which in her heart were a -  
 ci - glia le sgor - ga - vail cor là - ma - ra on - da del

*pp*

*portando* *f* *p* *pp come un eco*  
 ri - sing Wil - low, wil - low, wil - low! Sing  
 pian - to Sal - ce! Sal - ce! Sal - ce! Can -

*morendo* *pppp* \*

(come un eco)

*dolce* *più piano* *con accento*  
 heigh - ho, sing heigh - - ho! Sing all a green, green wil - low shall be  
 tia - mo! can - tia - - mo! il Sal - ce fu - ne - bre sa - rà la

*morendo* *pp dolce* *p*

my gar - land  
 mu gharlan - - da"

*pp* *dolce*

*dolce*  
 Down from the bran - ches  
 "Seen - - - dean l'au - gel - h a

*sotto voce* *pp*

all the birds came fly - ing, List'ning to her sweet sigh - ing  
 vol dei ra - mi cu - pi ver - so quel dol - ce can - to

*ppp*

*con espress* So full of sor - row was her ten - der dit - ty The stones were  
*marcato* E gli oc - chi suoi pian - ge - an tan - to, tan - to, da un pie - to -

*p poco a poco cresce* *f* *md* *m s*

(to Emilia, taking a ring from her finger)  
 (a Emilia, levandosi un anello dal dito)

*parlando* moved to pi - ty Lay by this ring and guard it  
 sir lo ru - pi ri - po - ni quest' a - nel - lo

*mf* *m s*

(rising)  
 (alzandosi)

*mf* A - las poor Bar - ba - ra!  
 Po - ve - ra Bar - ba - ra!

*mf* *dim* *p* *mp* *ten*

*ppp (parlante)* I think her sto - ry sim - ply and sad - ly thus used to end. "For he was  
 So - lea la sto - ria con que - sto sem - pli - ce suo - no fi - nir "E - gh e - ra

*marcato* *cupo* *p* *mp*



(to Emilia)  
(ad Emilia)  
parlante

*dolcissimo* *ppp* *morendo e troncando*

de - stined to live in glo - ry, And I to love — Do  
na - to per la sua glo - ria, io per a - mar — A -

*dim* *ppp*

(Emilia goes towards the window)

(Emilia fa qualche passo)

*3*

harken! Was that a sigh? Listen! Who is't that knocks at  
*scol-ta* *O-down la - mento* *Tu-ci* *Chi bat-te a quel - la*

*f* *ff*

*EMILIA* *dolce*

this hour? The wind "And I to love —  
*poi-ta?* *E il vento* *"Io per a - mar - -*

*dim* *p* *pp* *cupo e pp*

*dolcissimo* *rall* *come una voce lontana* *ppp*

— him and to die — Sing heigh-ho, sing heigh - ho! Wil-low, wil-low, wil-low!  
- lo e per mo - rir — Can - tia - mo! can - tia - mo! Sal-ce! Sal-ce! Sal - ce!

*col canto*

*pp poco rall* *ppp* *pppp*

*string il tempo* *declamato a tempo*

Good night, E - mi - lia!  
E - mi - lia, ad - di - o

How mine eyes itch this  
Come m'ar - don - te

*marcato* *string il tempo sempre*

eve-ning!  
ci - glia!

Dost thou think that bodes wee - ping?  
È pre - sa - gio di pian - to

*pp*

Come prima

(Emilia is about to go)  
(Emilia si volge per partire)

Good night Ah! E -  
Buona noi - te Ah! E -

*pp* *rall* *ff con passione*

(Emilia returns and Desdemona embraces her)  
(Emilia ritorna e Desdemona l'abbraccia)

(exit Emilia)  
(Emilia esce)

mi - lia, fare thee well, E - mi - lia, fare thee well!  
mi - lia, E - mi - lia, ad - dio, E - mi - lia, ad - di - o!

*dim* *p morendo* *ppppp ben legato*

# Prelude

IN E $\flat$  MINOR

"Well-tempered clavierchord" N $^{\circ}$  8

J S BACH

Andante con moto

*p espressivo*

*pp*

*f*

*p*

*f*

*p*

*cresc*

*do - - - -*

*cresc*

This page of musical notation for piano consists of six systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The key signature is B-flat major or D-flat minor, and the time signature is 4/4.

The first system features a melodic line in the right hand with a trill and a bass line with a trill, marked *espress*. The second system shows a piano (*p*) dynamic in the right hand and a forte (*f*) dynamic in the left hand. The third system includes a piano (*p*) dynamic in the right hand and a piano (*p*) dynamic in the left hand. The fourth system features a piano (*pp*) dynamic in the right hand and a piano (*pp*) dynamic in the left hand, with a *cresc* marking. The fifth system includes a piano (*p*) dynamic in the right hand and a piano (*p*) dynamic in the left hand, with a *f* *espress* marking. The sixth system features a piano (*pp*) dynamic in the right hand and a piano (*pp*) dynamic in the left hand, with a *dim* marking and a *ritard* marking.

# Fugue

83

IN E $\flat$  MAJOR

"Well-tempered clavichord" N $^{\circ}$ 7

J S BACH

Allegretto grazioso

a 3 Voc

*p*

*mf*

*tr*

*mf*

*p dolce*

*Cresc*

*f*

*tr*

*scen - - - do*

This page contains six systems of musical notation for a piano piece. The notation is written for both the right and left hands on grand staves. The key signature is B-flat major (two flats). The piece features complex fingerings, often indicated by numbers 1-5 above or below notes. Dynamics include *ff* (fortissimo), *f* (forte), *p* (piano), *cresc.* (crescendo), *dim.* (diminuendo), and *ritard.* (ritardando). Articulations such as accents (*acc.*) and slurs are used throughout. The notation includes various rhythmic patterns, including sixteenth and thirty-second notes, as well as rests. The piece concludes with a final chord marked with a fermata.

System 1: *ff* dynamics, complex fingerings (1, 4, 5, 2, 1).

System 2: *p* dynamics, *cresc.* marking, complex fingerings (5, 2, 1, 4, 3, 4, 5).

System 3: *f* dynamics, complex fingerings (4, 3, 4, 1, 1, 1, 5).

System 4: *cresc.* marking, complex fingerings (3, 4, 1, 4, 5, 4).

System 5: *f* dynamics, complex fingerings (2, 4, 5, 4, 3, 4, 5).

System 6: *dim.* and *ritard.* markings, complex fingerings (1, 2, 5, 4, 1, 3, 4, 5, 4).

# Ah! Golgotha!

## ALTO ARIA

### From the "Passion Music"

(according to the Gospel of St. Matthew)

J. S. BACH

Larghetto (♩ = 100)

Ah Gol - gotha! un - hap - py Gol - gotha!  
 Ach Gol - gatha! un - sel - ge's Gol - gatha!

The Lord of Glo - ry here a fe - lon's doom must suf - fer,  
 Der Herr der Herr - lich-keit muss schimpflich hier ver - der - brin,

the sa - ving light of all the world must to this ac - cur - sed cross be -  
 der Se - gen und das Heil der Welt wird als ein Fluch an's Kreuz ge -

From Bach's Passion Music, J. S. Dwight's translation by permission of Oliver Ditson Company

nail'd The Lord, who heav'n and earth cre - a - ted, by  
*stellt Der Scho - pfer Him - mels und der Er - den soll*

earth and air re - jec - ted, ha - ted! The sin - less,  
*Er'd' und Luft ent - zo - gen wer - den, die Un - schuld,*

here for sin must pei - ish Ah! this in - deed af - flicts my  
*muss hier schul - dig ster - ben, das ge - het mer - ner See - le*

soul! ah Gol - gotha, un - hap - py Gol - gotha!  
*nach, ach Gol - gatha, un - sel - ges Gol - gatha!*



# Final Chorus.

from the Passion Music

87

J S BACH

Inst

*f*

*p* *pp* *f*

\* 1 2 A - round thy tomb here sit we weep - ing,

And mur - mur low, in tone sup - prest 1 Rest Thee 2 soft - ly, soft - ly

*p* *pp*

rest 1 2 rest Thee soft - ly, soft - ly rest!

Inst

*f* *pp*

\* 1 First Chorus  
2 Second Chorus

## 12 A - round Thy tomb etc

Musical score for "12 A - round Thy tomb etc". The score is written for piano and voice. It consists of five systems of music. The first system shows the piano introduction with dynamics *pp* and *f*. The second system continues the piano introduction with dynamics *pp* and *p*. The third system begins the vocal entry with the lyrics "Long ye wea -" and dynamics *pp* and *mf*. The fourth system continues the vocal entry with the lyrics "ry limbs lie sleeping 2 Rest ye soft - ly, rest in peace 1 Long ye wea -" and dynamics *p* and *mf*. The fifth system continues the vocal entry with the lyrics "ry limbs lie sleeping 2 Rest ye soft - ly rest in peace 1 This cold stone a -" and dynamics *p* and *mf*. The sixth system continues the vocal entry with the lyrics "bove Thy head, Shall to ma - ny a careworn conscience Be a sweet re -" and dynamics *p* and *mf*.

ry limbs lie sleeping 2 Rest ye soft - ly, rest in peace 1 Long ye wea -  
 ry limbs lie sleeping 2 Rest ye soft - ly rest in peace 1 This cold stone a -  
 bove Thy head, Shall to ma - ny a careworn conscience Be a sweet re -

freshing pil-low Here the soul finds peaceful Rest Thee soft-ly, soft-ly rest! I the soul

*p* *mf*

finds peace-ful rest Closed in bliss, bliss di-vine,

*p* *mf*

slum-ber now the wea-ry eyes

*p* *mf*

Insti

*f* *p* *mf*

*p* *pp* *f*

12 A round thy tomb Here sit we weep-ing,

*f* *p* *mf*

And mur - mur low, in tones sup - prest I rest Thee soft - ly 2 soft - ly

rest! 1 2 rest Thee soft - ly, soft - ly rest!

Iusti

1 2 A - round thy

tomb etc

1 2

1 2

rit

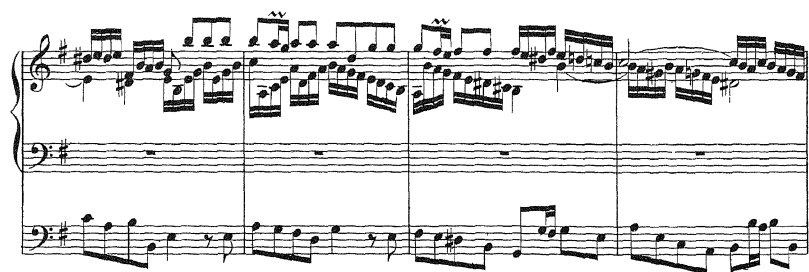
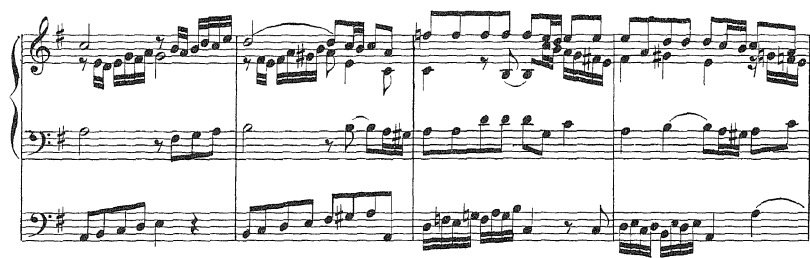
# Organ Fugue

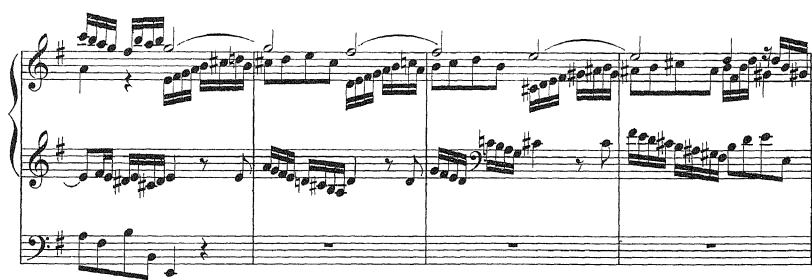
IN G MAJOR

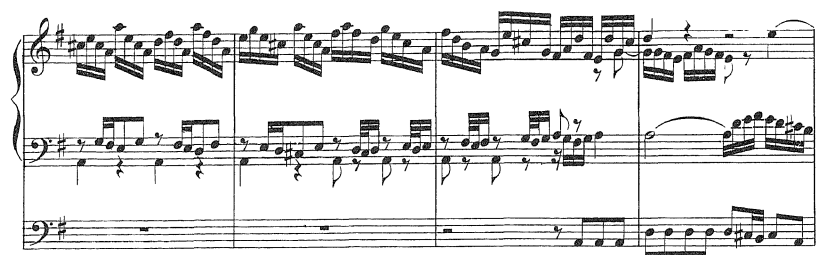
91

J S BACH

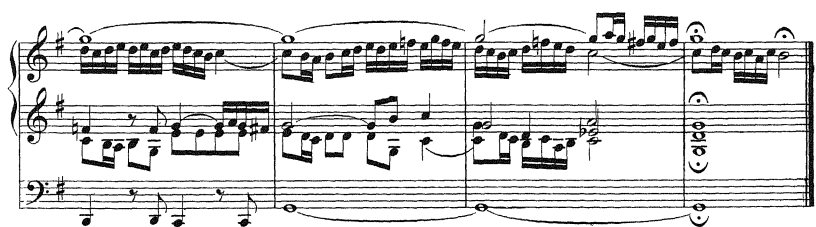
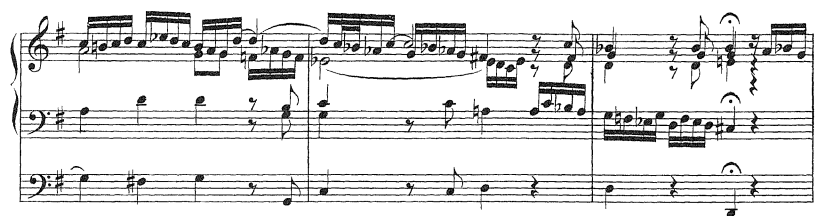












## Sarabande and Gavotte.

from the English Suite in G minor

J S BACH

Lento ma non troppo

Musical score for the Sarabande from the English Suite in G minor by J.S. Bach. The piece is in 3/4 time and G minor. It consists of 23 measures. The tempo is "Lento ma non troppo". The score is written for piano with treble and bass staves. It features various musical notations including dynamics (*f*, *mf*, *pp*, *cresc*, *decresc*, *espress*), articulation (accents, slurs), and fingerings (1-5). The piece ends with a repeat sign.

## Gavotte.

Assai vivace.

Musical score for the Gavotte from the English Suite in G minor by J.S. Bach. The piece is in 3/4 time and G minor. It consists of 16 measures. The tempo is "Assai vivace". The score is written for piano with treble and bass staves. It features various musical notations including dynamics (*f*, *mf*), articulation (accents, slurs), and fingerings (1-5). The piece ends with a repeat sign.

[illegible]

La Musette.

(La seconda volta pp)

(La seconda volta *pp*)

*sempre p ed egualmente legato*

Musical score for 'The Rose Tree' in G major, 2/4 time. The score is for piano and voice. The piano part features a melody in the right hand and a bass line in the left hand. The voice part is a single melodic line. The score includes dynamic markings such as *mf* and *pp*, and articulation marks like slurs and accents. The key signature has one sharp (F#), and the time signature is 2/4. The score is divided into measures by bar lines, with some measures containing multiple notes and rests.

*(La seconda volta  
un poco più tranquillo)*

# Dead March

from the  
ORATORIO "SAUL"

G F HANDEL

Grave M  $\text{♩} = 72$

*f*

*pp legato*

*f*

*tr*

*ff*

*pp legato*

*ff*

# Fix'd In His Everlasting Seat.

99

CHORUS from "SAMSON"

HANDEL.

Allegro (♩ = 84)

PIANO

*f*

1st & 2d SOPRANO *Dahia and her Friends*

ALTO *Israelites*

1st & 2d TENOR *Samson and Israelites*

BASS *Manoah and Harapha by turns, and Israelites*

*f*

Fix'd in His ev - er - last-ing seat,

Great Da - gon,

Je - ho - vah,

*Manoah* Je - ho - vah, *Harapha*

Je - ho - vah, Great Da - gon,

*ff*

Great Da-gon rules the world,  
 Je - ho - vah,  
 Je - ho - vah,  
*Manoah* *Harapha*  
 Great Da-gon,

rules the world, rules the world in state, **B**  
 rules the world, rules the world in state, Je -  
 rules the world, rules the world in state, Je -  
*Chorus* *Manoah*  
 rules the world in state,  
**B**

Great Da-gon, great Da-gon  
 ho - vah, Je - ho - vah,  
 ho - vah, *Harapha* *Manoah* Je - ho - vah, *Harapha*  
 Great Da-gon, Great Da-gon

rules the world in state, Great

Je - ho - vah,

rules the world in state, Je - ho - vah,

*Chorus* *Manoah* *Harapha*

Great

*ff*

C

Da - gon, Great Da - gon rules

Je - ho - vah rules the world in state, Je -

Je - ho - vah rules the world in state, Je -

*Manoah* *Harapha* *Manoah*

Da - gon, Great Da - gon rules, Je -

the world in state His thunder roars,

ho - vah rules the world in state

ho - vah rules the world in state His thunder roars,

*Chorus*

*ff*

D

heav'n shakes, His thun-der roars, heav'n shakes, His thun-der roars, roars,

roars, heav'n shakes, and roars, heav'n shakes, and

earth's a - ghast, His thun-der roars, heav'n shakes, earth's a - ghast, His thun-der roars, heav'n shakes,



and earth is a - gha - st, and earth is a - gha - st

and earth is a - gha - st, and earth is a - gha - st

The first system of the musical score consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is 4/4. The lyrics are: "and earth is a - gha - st, and earth is a - gha - st". The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

The stars, with deep a - - maze,

The stars, with deep a - - maze,

The second system of the musical score consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is 4/4. The lyrics are: "The stars, with deep a - - maze,". The piano accompaniment continues with a steady eighth-note bass line and chords in the right hand.

Re - - main in sted - - fast gaze, in sted - fast

Re - - main in sted - - fast gaze, in sted - fast

The third system of the musical score consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is 4/4. The lyrics are: "Re - - main in sted - - fast gaze, in sted - fast". The piano accompaniment continues with a steady eighth-note bass line and chords in the right hand.

F  
 gaze, Great Da-gon is of Gods the  
 gaze, Je - ho - vah, Je - ho - vah is, of Gods the  
 gaze, Je - ho - vah, Je - ho - vah is of Gods the  
 Manoah Manoah Manoah Chorus  
 gaze, Je - ho - vah, Great Da-gon is, Je - ho - vah is of Gods the  
 F  
 f ff

G  
 first and last,  
 is of Gods  
 first and last, is of Gods  
 G  
 first and last, is of Gods

is of Gods  
 the first and last the first and last, is of Gods the first  
 the first and last, the first  
 is of Gods the first

Musical score for the hymn "The first and last". The score is written for Soprano, Alto, Tenor, Bass, and Piano. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "The first and last, the first and last, the first and last, the first and last." The piano accompaniment features a melody in the right hand and a bass line in the left hand. The score includes dynamic markings such as *ff* (fortissimo) and *ff* (fortissimo).

The musical score is for a piece titled "The First and Last". It is written for four vocal parts (Soprano, Alto, Tenor, and Bass) and piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The lyrics are: "and last, the first and last,". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand, and a steady bass line in the left hand.

of Gods the first and last, Je-

of Gods the first and last, Je-  
*Manah*

Great Da - gon is of  
 ho - vah, Je - ho - vah is of  
 ho - vah, Je - ho - vah is of  
 ho - vah, Great Da - gon is Je - ho - vah is of

*Hophai* *Manoah* *Chorus*

*ff*

Gods the first and last  
 Gods the first and last

*ff*

*ff*

# My Plane Tree.

ARIA from "XERXES"

107

HANDEL

## Recitative

With thy ver-dure fresh and ten-der, Ser-vice sweet thou dost ren-der Thou  
*Fron-di te - no - re e brl - le del mio pla - ta - no a - ma - to, per*

reat-est thy form com-mand-ing, Through the tem-pest safely stand-ing, All serenethough the  
*vo - i ri - splende il fa - to, tuo - ni, lam - pi e pro - cel - le non voltag - gi - no*

breeze may rude-ly meet thee, So qui-et, calm and peace-ful, what e'er may greet thee  
*mai la ca - ra pa - ce, ne giungaa pro - fa - nar - vi au - stro ra - pa - ce'*

## ARIA

### Largo

Thy shade gives rest  
*Om - bra mai fu*

Thou art of — all I know, 'Mong all the trees that grow, Dear-est and best, Thy  
*di ve-ge - ta - bi - le, ca - raed a - ma - bi - le, so - a - ve più, om -*

— shade gives rest Thou art of all I know, 'Mong all the trees that grow, Dear-est and  
*- bra mai fu di ve-ge - ta - bi - le, ca - raed a - ma - bi - le, so - a - ve*

best 'Mong — all the trees that grow, Dear - est and best Thou art of  
*più, ca - - raed a - ma - bi - le, om - - bra mai fu di ve - ge -*

all — I know 'Mong all the trees that grow, Dear-est and best, Dear-est and  
*ta - bi - le, ca - raed a - ma - bi - le, soa - ve più? soa - - ve*

best  
*più?*

# Recitative and Siciliana.

109

from  
L'ALLEGRO

air by ROBERT FRANZ

G F HANDEL

**Recitative**  
Tenor or Soprano

If I give thee ho-nour due, Mirth, ad-mit me of thy crew!  
*Nimm, zu dei-nem Dienst mich an, Freud', ich fol-ge dei-ner Bahn*

*p*

**SICILIANA**

Andantino con moto.

*p dolce*

*mf* Tenor or Sop

Let me wan-der, not un-seen by hedge-rowelms, on hil-locks  
*Lass mich wan-der'n, lass, mich ziehn durch Wän-ge-land und Saa-ten*

green,  
grün,

there the plough-man, near at hand, whist-les o-ver the fur row'd  
wo des Land-manns Em-sig-keit Saat-korn gol-dig in Fui-chen

land, there the plough-man, near at hand, whist-les o-ver the fur-row'd  
streut, wo des Land-manns Em-sig-keit Saat-korn gol-dig in Fui-chen

land, and the milk-maid sing-eth  
streut, wo der Schmil-tei froh-lich



blithe, and the mow-er whets his scythe, and e-ve-ry shep-herd' tells his  
 pfeift, ham-mernd sei-ne Sen-se schleift, wo trau-lich im Kreis der Hir-ten

tale un-der the haw-thorn, in the dale,  
 Sang freu-dig er-tont Schal-mei-en-klang,

and e-ve-ry shep-herd tells his tale un-der the haw-thorn, in the  
 wo trau-lich im Kreis der Hir-ten Sang freu-dig er-tont Schal-mei-en

dale  
 -klang  
 mf

# Chorus of Furies

from  
"ORPHEUS"

GLUCK

Andante.

Who through this aw - ful place think - ing a - live to pass, Rash - ly dares

Andante

ven - ture here? Look - ing in death's cold face Nor show - ing fear?

Quick pangs his frame shall thrill, Slow fear his pul - ses chill Cer - be - rus!

Cer - be - rus!

Wake to kill, Cer-be-rus! wake to kill thy new prey here!

Cer-be-rus! wake to kill, Cer-be-rus! wake to kill

thy new prey Here!

Quick pangs his frame shall thrnll, Slow fear his pul-ses chill

8

Cer - be - rus! wake to kill, Cer - be - rus! wake to kill thy new prey

*Un poco lento*  
ORPHEUS.

*Sop. Alto*  
here!

*Tenor Bass*

*Un poco lento*

*f*

pi - ty be moved by my grief Phans'toms! De - mons!

*f* No! No!

*f* *p* *f*

vi - sions too fear - ful, Let prayer and plea - ding tear - ful For my

*Tutti* No!

*f* *p*

mis - ery win re - lief! Let prayer and plea - ding tear - ful For my

mis - ery win re - lief For my mis - ery win re -

No! No! No!

F

f fp

O in - pi - ty, O in pi - ty be moved by my

grief Phan - toms! De - mons! Vi - sions too

G

f p

fear - ful, Let prayer and plea - ding tear - ful For my mis - ery win re -  
 No!

lief! Phan - toms De - mons Vi - - sions too  
 No! No! No!

fear - ful, Let prayer and plea - ding tear - ful For my mis - ery win re -  
 No!

lief, For my mi - se -  
 ry win re - lief For my mis - ery win re - lief

Musical notation includes treble and bass staves for piano accompaniment and a vocal line. Dynamics include *f* (forte), *p* (piano), and *sf* (sforzando). The key signature has two flats (B-flat and E-flat).

# Dear Is the Hour Advancing.

117

(VIENI CHE POI SERENO)  
CAVATINA from "SEMIRAMIS"

Tempo di Menuetto.

GLUCK.



Dear is the hour ad - van - cing,  
l'ie - m, che poi se - re - no -

*dim pp cresc p*

*And. \**

Love in the soul en - han - cing Longing so sweet comes o'er her, While creepeth onward, yes,  
al - ta tua bel - lam so - no ti tro - ve - rà - l'au - to - ra, quan - do ri - por - ta, ri -

*dim pp cresc*

*And. \**

onward the night All fear now flees be - fore her, Hope banish - es all sad - ness,  
por - ta il di Fa - ra d'in - vi dia al - lo - ra im - pal - li - di gh'a - man - ti -

*fz*

And fills her heart with gladness, And fills her heart with gladness With wondrous magic light, with  
*e sen-za affan-me pian-ti, e senza af-fan-me pian-ti, tu go-de-rai, go-de-*

*dolce* *dim* *pp* *cresc*

*Poco più lento.*

wondrous mag-ic light All light Dear is the hour ad-van-cing, Love in the soul en-  
*rai co-sì flù sì Vie-ni, che poi se-re-no, vie-mi, che poi se-*

*pp*

*Tempo I.*

han-cing, Though onward comes the night, Her soul is filled with light  
*re-no, tu-go-de-rai, go-de-rai co-sì*

*pp* *dolce* *dim* *pp* *cresc*

*Red. \**

*Red. \**



# Take My Offering.

CHORUS from PARIS and HELENE

GLUCK.

Andante. (Quartett pizzicato)

PIANO

SOPRANO ALTO

TENOR BASS

Take thou beau-teous Goddess my  
Non sde - gna - re, o bel - la

of - fer - ing, Take these ro - ses culled for thee To thy Par - is, who brings thee his  
Ve - ne - re, ques - te ro - see ques - ti fior, al tuo giu - di - ce, al tuo

vic-to-ry, Grant this fa - vor gra-cious - ly! Grant this fa - vor gra-cious - ly!  
*Pa - ri - de non ne - ga - re il tuo fa - vor, non ne - ga - re il tuo fa - vor!*

SOPR SOLO  
 As doth con -  
 Co - me con -  
 (Quart col' arco)  
*f f f f pp*

sume the A - ra-bi-an in - cense, Heat that the flames of the tri - pod im - part, Thus for his  
*su - ma l'a-vi-da fiam-ma char - de sul Tri - po - de l'a-rabo o - dor, co - si per*  
 (Oboe & Fag.)

Hel - en all glow-ing and ar - dent, Was-teth a - way his de - vo-ted fond heart  
*E - le - na tut - to s'm - fiam-ma, sì sen - te strug-ge-re il suo bel cor*  
 (Quart pizz)  
*p assai*

To thy Par-is God-dess so beau-te-ous Grant this fa - vor gra-cious - ly,  
*Non no - gar - h, o bel - la Vè - ne - re, il tuo Na-me, il tuo fa - vor,*

Tutti

Grant this fa - vor gra - cious - ly! To thy Par - is, God - dess so beau - te - ous,  
 il tuo Nu - me, il tuo fa - vor! Non ne - gar - li, o bel - la Pe - ne - re,

Grant this fa - vor gra - cious - ly! Grant this fa - vor gra - cious - ly!  
 il tuo Nu - me, il tuo fa - vor, il tuo Nu - me, il tuo fa - vor!

SOPR SOLO  
 On these drear shores de -  
 Su ques - te Spon - de

*Quart col arco Ob Fag*

sert - ed and sha - dow - y, Let the soft rays of thy splen - dor de - scend! Of - fered all  
 sfa - vi lum tre - mu - lo so - a - ve rag - gio del tuo splen - dor! Nu - de vi

free-ly to love as a sac-ri-fice, Dan-cing and sport-ing thy sweet gra-ces lend! \_\_\_\_\_  
*Av-ri-z-zo te-co le Gra-zz-e e le-sie fua-co-le v'accenda a-mor!*

To thy Par-is, God-dess so beau-te-ous, Grant this fa-vor  
*Non ne-gar-li, o bel-la Fa-ne-re, il tuo Nu-me*

*p* *as-sai*

*Tutti*  
 gra-cious-ly! Grant this fa-vor gra-cious-ly! To thy Par-is, God-dess so  
*tuo fa-vor, il tuo Nu-me, il tuo fa-vor! Non ne-gar-li, o bel-la*

*f*

beau-te-ous, Grant this fa-vor gra-cious-ly! Grant this fa-vor gra-cious-ly!  
*Fa-ne-re, il tuo Nu-me, il tuo fa-vor, il tuo Nu-me, il tuo fa-vor!*

*f*

# Thou My Adored.

ARIA from PARIS and HELENE

123

GLUCK

*Moderato.*

Thou of my heart a - -  
 Oh del mio dol - ce ar -

dored Thou my be - lov - ed Thou my be -  
 dor bra - ma - to og - get - to, bra - ma - to og -

lov - - ed Sweet aurs that I am breath - - ing, Ob Solo.  
 get - - to, l'au - re - che tu res - pi - - - ri,

once wafted round thee Waft -  
 al fin res - pi - - ro Ob Solo al -

- ed a - round thee In  
 fin res - pi - - ro O -

fan-cy I have found thee My fond eyes now be-hold thee For  
*vanque il guardo io gl'io le tue va-ghe sem-bran-ze a-*

*ten*

eve-ry where is paint-ed Thine im-age bright and saint-ed In my soul  
*more in me di-pin-ge, il mio pen-sier si-fin-ge le più lie-*

hope is glow-ing As fond de-  
*te spe-ran-ze e nel de-*

-sire fills my heart to o-ver-flow-ing Thee I seek,  
*-sio che co-si mem-ori il pet-to cer-co te, (Ob. Solo)*

thee I call Hop-ing ah! and  
*ch'a-mo te spe-ro e so-*

sigh - ing Thou of my heart a -  
 - spi - ro! Oh del mio dol - ce ui -

dored Thou my be - lov - ed Thou my be -  
 - dor - bra - ma - toog - get - to bra - ma - - toog -

lov - ed Sweet airs that I am breath - ing  
 - get - to, l'au - re che tu res - pi - ri (Ob Solo)

Once waft - ed round thee  
 al - fin res - pi - ro (Ob Solo)

Waft - ed a - round thee  
 al - fin res - pi - ro!

# Minuet

SYMPHONY in B♭ No 12.

J HAYDN

Allegro

The musical score is written for piano and violin. It consists of six systems of music. The tempo is marked 'Allegro'. The key signature is B-flat major (two flats). The time signature is 3/4. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings like 'f' (forte) and 'p' (piano). The piano part is written in the left hand, and the violin part is written in the right hand. The score is arranged in six systems, each with a piano part and a violin part. The first system starts with a piano part in the left hand and a violin part in the right hand. The second system continues the melody. The third system features a double bar line. The fourth system continues the melody. The fifth system features a double bar line. The sixth system concludes the piece.





# Rondo

from  
SONATA N<sup>o</sup> 3 in E $\flat$

J HAYDN

Allegro.

The musical score is written for piano and bass. It consists of six systems of two staves each. The key signature is E-flat major (three flats) and the time signature is 3/4. The tempo is marked 'Allegro.' and the dynamics include *mf*, *f*, and *p*. The score includes various musical notations such as slurs, accents, and fingerings (1-5). The piece is a Rondo, characterized by its recurring main theme.

This page of musical notation is for a piano piece, likely in a minor key given the key signature of one flat. It consists of six systems of staves, each with a treble and bass clef. The notation is highly technical, featuring numerous triplets, sixteenth-note runs, and complex fingerings indicated by numbers 1-5. Dynamics such as *p* (piano), *f* (forte), and *dim* (diminuendo) are used throughout. The piece concludes with a double bar line and repeat signs.

System 1: Treble clef has a triplet of eighth notes, followed by a half note and a quarter note. Bass clef has a continuous eighth-note pattern. Fingerings: 1, 2, 3, 4, 5.

System 2: Treble clef has a triplet of eighth notes, followed by a half note and a quarter note. Bass clef has a continuous eighth-note pattern. Fingerings: 1, 2, 3, 4, 5.

System 3: Treble clef has a triplet of eighth notes, followed by a half note and a quarter note. Bass clef has a continuous eighth-note pattern. Fingerings: 1, 2, 3, 4, 5.

System 4: Treble clef has a triplet of eighth notes, followed by a half note and a quarter note. Bass clef has a continuous eighth-note pattern. Fingerings: 1, 2, 3, 4, 5.

System 5: Treble clef has a triplet of eighth notes, followed by a half note and a quarter note. Bass clef has a continuous eighth-note pattern. Fingerings: 1, 2, 3, 4, 5.

System 6: Treble clef has a triplet of eighth notes, followed by a half note and a quarter note. Bass clef has a continuous eighth-note pattern. Fingerings: 1, 2, 3, 4, 5.

This page contains seven systems of musical notation for piano. The key signature consists of two flats (B-flat and E-flat). The notation includes various musical elements such as notes, rests, and fingerings. The first system begins with a piano (*p*) dynamic marking. The second system includes a forte (*f*) dynamic marking. The third system includes a mezzo-forte (*mf*) dynamic marking. The fourth system includes a forte (*f*) dynamic marking. The fifth system includes a mezzo-forte (*mf*) dynamic marking. The sixth system includes a forte (*f*) dynamic marking. The seventh system includes a mezzo-forte (*mf*) dynamic marking. The notation is written for both the right and left hands, with fingerings indicated by numbers 1 through 5.

This page contains six systems of musical notation for a piano piece. The notation is written for a grand piano, with a treble and bass staff for each system. The key signature is B-flat major (two flats). The time signature is 4/4.

- System 1:** Features a complex melodic line in the treble staff with triplets and a steady eighth-note accompaniment in the bass staff.
- System 2:** Continues the melodic development with more triplets and a bass line consisting of eighth-note chords.
- System 3:** Includes a dynamic marking of *p* (piano) and features a more active bass line with eighth-note patterns.
- System 4:** Contains a dynamic marking of *f* (forte) and shows a shift in the bass line with more complex rhythmic figures.
- System 5:** Features a dynamic marking of *f* and includes a *p* (piano) marking in the middle of the system. The bass line becomes more active again.
- System 6:** The final system on the page, starting with a dynamic marking of *f* and the instruction *a piacere* (at pleasure). It concludes with a *mf* (mezzo-forte) marking and a tempo change to *a tempo*.

This page contains seven systems of musical notation for piano, written in a key signature of two flats (B-flat and E-flat). The notation includes a variety of musical elements:

- System 1:** Features a melody in the right hand with slurs and fingerings (4, 2, 5, 4, 2, 1, 5) and a bass line with chords and a forte (*f*) dynamic.
- System 2:** Continues the melodic development with slurs and fingerings (4, 3, 2, 4, 2, 1, 4, 4). The bass line includes a forte (*f*) dynamic and a 2<sup>nd</sup> ending bracket.
- System 3:** Shows a more complex melodic line with slurs and fingerings (5, 3, 2, 4, 5, 2). The bass line features a 2<sup>nd</sup> ending bracket.
- System 4:** Includes a 5<sup>th</sup> ending bracket in the right hand and a 3<sup>rd</sup> ending bracket in the bass line.
- System 5:** Features a forte (*f*) dynamic and a 4<sup>th</sup> ending bracket in the bass line.
- System 6:** Includes a 13<sup>th</sup> ending bracket in the right hand and a 12<sup>th</sup> ending bracket in the bass line.
- System 7:** Concludes with a 4<sup>th</sup> ending bracket in the bass line.

The notation is characterized by frequent slurs, ties, and specific fingerings, indicating a technically demanding piece. Dynamics such as *f* (forte) are used to indicate volume changes.

This page contains six systems of musical notation, each consisting of a treble and bass staff joined by a brace. The music is written in a key with two flats (B-flat and E-flat) and a common time signature (C). The notation includes various musical elements such as notes, rests, and dynamic markings.

- System 1:** The treble staff begins with a half note G4, followed by a quarter note A4, and then a half note B4. The bass staff starts with a half note G3, followed by a quarter note A3, and then a half note B3. The piece begins with a piano (*p*) dynamic.
- System 2:** The treble staff features a half note G4, followed by a quarter note A4, and then a half note B4. The bass staff starts with a half note G3, followed by a quarter note A3, and then a half note B3. The piece begins with a piano (*p*) dynamic.
- System 3:** The treble staff features a half note G4, followed by a quarter note A4, and then a half note B4. The bass staff starts with a half note G3, followed by a quarter note A3, and then a half note B3. The piece begins with a piano (*p*) dynamic.
- System 4:** The treble staff features a half note G4, followed by a quarter note A4, and then a half note B4. The bass staff starts with a half note G3, followed by a quarter note A3, and then a half note B3. The piece begins with a piano (*p*) dynamic.
- System 5:** The treble staff features a half note G4, followed by a quarter note A4, and then a half note B4. The bass staff starts with a half note G3, followed by a quarter note A3, and then a half note B3. The piece begins with a piano (*p*) dynamic.
- System 6:** The treble staff features a half note G4, followed by a quarter note A4, and then a half note B4. The bass staff starts with a half note G3, followed by a quarter note A3, and then a half note B3. The piece begins with a piano (*p*) dynamic.

The notation includes various musical elements such as notes, rests, and dynamic markings. The piece concludes with a final chord in the treble staff and a final note in the bass staff.

## With Verdure Clad.

SOPRANO SOLO

from the "Creation" Oratorio

J HAYDN

*Andante*

With ver-dure clad the

fields appear, De-light-ful to the ra-vish'd sense, By flow-ers sweet and gay,

En-han-ced is the charming sight, En-han-ced

is the charming sight Here frag-rant herbs their



o-dours shed, Here shoots the heal-ing plant, Here shoots — the heal-ing plant —

Here shoots the heal-ing plant, — the healing plant —

Here shoots the heal - ing plant

With co - pious fruit th'ex - pand - ed boughs are hung,

In leaf-y arch-es twine the sha-dy groves, O'er lof-ty hills ma-

jes-tic fo-rests wave, ma-jes-tic fo-rests wave

With verdure clad the fields appear, De-lightful to the ra-vish'd sense,

By flow-ers sweet and gay En-han-ced is the charming sight, En-

han-ced is the charming sight Here

fragrant herbs their odours shed, Here shoots the healing plant

Here shoots the heal - ing plant

Here frag - rant herbs their o - dours shed, Here shoots the heal - ing plant, \_\_\_\_\_

\_\_\_\_\_ the heal - ing plant, \_\_\_\_\_ the heal - ing plant, \_\_\_\_\_ Here

shoots - the heal - ing plant

Cantabile e Mesto.  
flom  
STRING QUARTET in F# MAJOR

J HAYDN. Op.76 N<sup>o</sup> 5.

Cantabile e mesto

The musical score is written for a string quartet in F# major, Op. 76 No. 5 by Joseph Haydn. It is in 3/4 time and consists of six systems of music. The first system is marked "Cantabile e mesto". The notation includes treble and bass staves with various dynamics (p, f, ff, pp) and articulation marks. The key signature is F# major (three sharps). The score features a variety of musical textures, including single-line passages, dyads, and full quartet passages. The dynamics range from piano (p) to fortissimo (ff), with a final section marked pianissimo (pp). The tempo and mood are indicated as "Cantabile e mesto".

This page contains six systems of musical notation, each consisting of a treble and bass staff joined by a brace. The key signature is three sharps (F#, C#, G#). The notation includes various musical symbols such as notes, rests, and dynamic markings.

- System 1:** Treble staff has eighth-note patterns with slurs. Bass staff has quarter and eighth notes.
- System 2:** Treble staff has sixteenth-note patterns. Bass staff has chords and a melodic line. Dynamic markings: *cresc.* and *f*.
- System 3:** Treble staff has chords and eighth notes. Bass staff has chords. Dynamic markings: *p*.
- System 4:** Treble staff has sixteenth-note chords. Bass staff has a melodic line. Dynamic markings: *f* and *p*.
- System 5:** Treble staff has sixteenth-note chords. Bass staff has a melodic line. Dynamic markings: *p*.
- System 6:** Treble staff has sixteenth-note chords. Bass staff has a melodic line. Dynamic markings: *f*, *p*, and *p*.

This page contains six systems of musical notation, each consisting of a treble and bass staff joined by a brace. The key signature is three sharps (F#, C#, G#), and the time signature is 3/4. The notation includes various musical symbols such as notes, rests, beams, and slurs. Dynamic markings are present throughout the piece, including *f* (forte), *fz* (forzando), *p* (piano), *pp* (pianissimo), and *sfz* (sforzando). The piece concludes with a double bar line and a final chord in the bass staff.

Andante  
from  
STRING QUARTET in C MAJOR No. 6

141

W. A. MOZART

Andante cantabile

*cresc* *p* *f*

*cresc* *p* *f*

*cresc* *f* *p* *p*

*pp*

This page of musical notation is for a piano piece, featuring six systems of staves. The notation is written in a key signature of one flat (B-flat) and a 2/4 time signature. The music is characterized by a steady eighth-note accompaniment in the left hand and more complex melodic lines in the right hand, including trills and slurs. Dynamic markings are used throughout to indicate changes in volume: *cresc* (crescendo), *f* (forte), and *p* (piano). The first system begins with a *cresc* marking in the right hand and a *f* marking in the left hand. The second system features a *p* marking in the right hand and a *cresc* marking in the left hand. The third system has a *cresc* marking in the right hand and a *p* marking in the left hand. The fourth system includes a *cresc* marking in the right hand and a *p* marking in the left hand. The fifth system has a *cresc* marking in the right hand and a *p* marking in the left hand. The sixth system begins with a *f* marking in the right hand and a *p* marking in the left hand, and ends with a *f* marking in the right hand and a *p* marking in the left hand.



This page contains six systems of musical notation for piano, written in a single key signature (one flat) and 4/4 time. The notation is as follows:

- System 1:** Treble and bass staves. Dynamics: *f* (first measure), *p* (third measure).
- System 2:** Treble and bass staves. Dynamics: *cresc* (first measure), *f* (fourth measure), *p* (fifth measure).
- System 3:** Treble and bass staves. Dynamics: *cresc* (first measure), *f* (second measure), *mf* (third measure), *p* (fourth measure).
- System 4:** Treble and bass staves. Dynamics: *p* (first measure), *pp* (second measure).
- System 5:** Treble and bass staves. Dynamics: *cresc* (second measure), *f* (third measure), *p* (fourth measure).
- System 6:** Treble and bass staves. Dynamics: *fp* (first measure), *pp* (second measure).

This page contains six systems of musical notation for piano, written in a minor key (one flat). The notation includes treble and bass staves with various musical elements:

- System 1:** Features a melody in the treble staff and a rhythmic accompaniment in the bass staff. Dynamics include *crpse* and *f*.
- System 2:** Continues the melody and accompaniment. Dynamics include *p*, *fp*, *f*, *p*, and *fp*.
- System 3:** Includes a *crpse* marking and a *p* dynamic. The bass staff has a *sed* marking with a star symbol.
- System 4:** The bass staff features a series of *sed* markings with star symbols.
- System 5:** Includes a *crpse* marking and a *p* dynamic. The bass staff has a *sed* marking with a star symbol.
- System 6:** The final system, ending with a *pp* dynamic. The bass staff has a *sed* marking with a star symbol.

# Scene from Don Juan.

## ACT II

145

MOZART

Andante.

The Commandant

Don Gio - van - ni!  
Don Gio - van - ni!

*ff* Tutti (Trombones, Timpani etc)

Strings *p*

by thee in - vi - ted, Here be - hold me As thou'st di - rec - ted  
a ce - nar te - co m'm - vi - ta - sti' e son ve - ni - to!

Wind *p*

Don Juan

Truly I did not ex - pect it, But a - new I'll sup with thee, Leporello, serve the  
Non l'avrei giammai cre - du - to, ma fa - rò quel che po - trà, Leporello! un al - tra

*fp*

ta - ble, For my guest a - no - ther co-ver!  
ce - na! fa che su - bi - to se por-ti!

Leporello (puts his head out from under the table)

Sir, be still, say no more! With us both now all is  
Ah padron, ah pa-dron! Ah padron! sciam tut-ti

## Don Juan

## The Commandant

o-ver Go, di-rect-ly! No need of that, Earth-ly food he no lon-ger de-  
 mor-ti I am - ne di - co! Fer - ma un po! Non si puo' sce di a - bo mor-  
 (He rises as if to obey)

*cresc*  
 Timp *Tutti* *fp*

- si - reth, Who of hea-ven-ly food hath par - ta - ken,  
 - ta - - - - - le, chi si puo' sce di a - bo ce - le - ste!

*fp*

Cast a - - - way from thee now all such  
 Al - tre eu - re puo' gra - vi di

*cresc* *p* *cresc* *p* *cresc* *p*

tri - - fling, Heed the sen - - tence I  
 que - ste, al - tra bra - ma quag -

*cresc* *p* *cresc* *p* *cresc* *p*

## Don Juan

hu - - ther have brought Well, what  
 - gnù mi gua - do Leporello Par - la

Sure a fit of the a-gue hath  
 La ter-za-na d'a-ve-re mi

*cresc* *p* *cresc* *p*

would'st thou? I lis - ten, well,  
*dun - - que! che che di? che*

seized me, Of all mo-tion be-reft, I'm dis - traught! Sure a fit of the a-gue hath  
*sem - bra, e le mem-bra fer-mar piu non so, la ter-za-na d'a-ve-re mi*

tell me!  
*tuo - - 12*

*The Commandant*

Si - lence, and mark me, this hour thou hast  
*Par - lo, a - scol - ta! piu t'm - po non*

seized me, Of all mo-tion be-reft, I'm dis - traught  
*sem - bra, e le mem-bra fer-mar piu non so*

*Wind sustain*

Speak then, tell me, of fear know I nought  
*Par - la, par - la, a scol-tan - - do te sto*

sought  
*ho*

Si - - lence, and  
*Par - lo, a -*

Ah, of mo-tion be-reft, I'm dis - traught, Sure a fit of the a-gue has  
*Ah le mem-bra fer-mar piu non so, la ter-za-na d'a-ve-re mi*

*cresc. p*

Speak then  
Pa - la,

mark me, this hour thou hast sought,  
scol - - - - - tu' pou tem - - - - - pou non ho

seiz'd me, sure a fit of the a-gue has seiz'd me, of all mo-tion be-reft I'm dis-traught  
sem-bia, lu ti - za-na da-re-re mi sem-bia, e le mem-bra fer-mai pou non so

*cresc* *p* *cresc* *p*

*The Commandant*

tell-me, of fear know I nought Thou didst thy-self in -  
par-la-as - col - tan - do ti sto Tu men - vi - ta - stra

*pp* *fp*

-vite me, For that I must re-quite thee, Then  
ce - na, il tuo do - ter oi sa - ti, ri -

*cresc* *fp* *cresc*

an - swer me, then an - swer me, As my guest, when shall I  
-spon - di - mi, ri - spon - di - mi, ver - sa - i tua ce - nar

*fp* *fp* *cresc* *p*

claim thee?  
me - (o?)

*Leporello* (standing far off trembling)  
Say no, say no, he is en-gag'd, ex-cuse him  
Oì - bô, oì - bô, tem-po non hâ, seu - sa - te

*Don Juan*  
Of fear noneshall ac-  
A toi - to di vil-

cuse me, To none will I suc-cumb!  
ta - te, tac - cia - to mai sa - ro!

*The Commandant*  
I have de-termined,  
Hô gia ri - sol-to

De - ter - mine!  
Ri - sol - vi?

Thou'lt  
Fer-

*The Commandant*

come, then?  
ra - i?

*Leporello*  
Say that you can't, say that you can't  
Di - te di nò, di - te di nò

*Don Juan*  
My heart is firm with-in me, I have no  
Hô fer - mo il co-re in pet - to, Non hò te-

*Violins*  
*fp* *f* *p*

fear, I'll come  
mor ver - rò!

*The Commandant*  
Take it then  
Ec - co - là!

Give me thy hand in to - ken!  
Dam - mi la ma - non in pe - gno!

*Wind*  
*f* *fp* *pp* *ff* *p*

Ah me! What deadly chill is this?  
*Ohimè! che ge-la e qu-sto mai?*

*Più Stretto.* What is't? Turn — there heav'n hath doom'd thee, There's  
*Cos' hai?* pen - ti - ti, can - za - ri - la,

(vanity tries to free himself)  
 time yet for re - pentance For me there's no re - pentance, Va -  
*tut - ti - mo - men - to!* Nò nò, ch'io non mi pen - to, van -

*The Commandant* *D Juan*  
 - mish thou from my sight! Dread then, the wrath e - ter - nal, A -  
*- ne lon - tan da me!* Pen - ti - ti, sce - lo - ra - to! No

*Commandant* *D Juan* *Commandant*  
 way, thou spectre in - fer - nal! Yet repent! No! Yet repent!  
*vec - chio in - fa - tu - a - to!* Pen - ti - ti! Nò! Pen - ti - ti!

*D Juan* *Commandant* *D Juan* *Commandant*  
 No! Yes! No! Yes!  
*Nò! Sì! Nò! Sì!*



Don Juan      Commandant      D Juan

No!      Yes!      No!      No!      Commandant  
 No!      Yes!      No!      No!

Leporello      Yes!      Yes!      Now must my soul take  
 Si!      Si!      Ah      tem - po pri non

(Flames appear in all directions, the earth trembles)

flight!      D Juan      Ter-rors unknown are free-zing me,      De-mons of doom are  
 v'è! (exit)      Da quel tre-mo-re in so - li - to,      sen-to as - sa - tir gli

Allegro

se - zing me,      Is hell let loose to tor-ture me?      Or does it  
 pi - ri - ti!      don dees-co no-que! vor - ti - ci,      di fo - co

mock      my sight?  
 pren      d'or - tor!

CHORUS from below, Tor-ments e - ter - nal wait      thee!  
 with hollow voices      Tut - to a tue col - pe è      po - co!

My soul is rent with a - go-ny! Con -  
*Chi* *la - ni - ma mi la - ce - ra'* *Chi*

Bur - ning in end - less night! The fire of doom sur -  
*me - ni, c'è un mal peg - - gior!* *Che* *cef - fo di - spe -*

*Leporello*

demn'd to end - less mi - se - ry, Oh doom of wrath and ter - ror, No  
*m'a - gi - ta le ri - sce - ie'* *Che* *sta - gio, bi - mè, che sma - nni* *Chem -*

round him, Its fie - ry glare con - founds him, What sounds, what sights of  
*ra - to!* *Che* *ge - sti d'un dan - na - to!* *che gi - di, che la -*

more to see the light! Tor - ments e -  
*fai - no, che ter - ror* *Tut - to a tue*

ter - ror, Oh I shall die, oh I shall die of fright!  
*men - ti!* *co - me mi fa* *ter - ror, mi fa ter - ror!*

*Chorus of Spirits*

*D Juan*

My soul is rent with a - go-ny, Con -  
*Chi* *la - ni - ma mi la - ce - ra'* *Chi*

ter - nal wait thee! Bur - ning and end - less  
*col - pe è po - Leporello, co!* *me - ni, c'è un mal peg -*

The fire of doom sur - round him  
*Che* *cef - fo di - spe - ra - to!*

demned to end-less mi-se-ry      Oh doom of wrath and ter-ror!      Ah!

*m'a - gi-la le vi-sce-re!*      *che strazio mi-me, che sma-nia!*      *Ah!*

night  
*gior!*

Its fi-ery glare con-founds him, What sounds, what sights of ter-ror, What

*Che ge-sti d'un dan-na-to!*      *che gi-n-di, che li-menti!*      *che*

Oh dread-ful      end-less night!

*che m-fer-no!*      *che ter-ror!*

end-less,      end-less,      Bur-ning and end-less

*vie-ni!*      *vie-ni!*      *vie-ni! c'è un mal peg-*

sounds, what sights of ter-ror!      Oh I shall die of fright!

*gi-di, che la-men-ti!*      *co-me mi fa-ior!*

*♩ (The flames increase and engulf Don Juan) Leporello*

Ah!      Ah!

*Ah!*      *Ah!*

night  
*gior*

*f*      *p*      *f*      *p*

*cresc.*

# Minuet

FROM SYMPHONY in E $\flat$

W A MOZART

Allegretto

*f marcato*

*marcato*

*mfp*

*p*

*sempre p*

*f marcato*

*f*

*p mfp*

4 5

*mf* *p* *f* *sempre f* *Fine*

## TRIO

*dolce cantando* *pp* *espress* *pp* *dolce espress* *ten* *dolce* *dolce espress* *pp* *pp* *Da Capo al Fine*

## Come, Shall I Tell Thee.

(Vedrai (aria))

(SOPRANO ARIA from DON JUAN)

MOZART

GIAZIOSO  
String  $\gamma$ , Corni sustain

Wood

*Mozza voce*

Cello

Zerlina

Come, shall I tell thee How what be - fell thee Soon can be cu - red By

*tr* - diai ca - ri - no, se spi buo - ni - no che bel li - me - di - o

Strings

*p*

Cor

my po - tent charm?

*ti vo - gio dar,*

Vln & Wind

*tr*

No gar - den grows it,

*E na - tu - ra - le,*

Strings

Though it a - boun - deth, Like fur - nace glows it, Yet none 'twill harm, no,

*tr*

*non da dis - gu - sto, e lo spe - cia - le non lo sa far, nò*

none it will harm, no, none it will harm, All guard and che - rish it, Gold can - not

*tr*

*non lo sa far, no non lo sa far, E un cer - to bal - sa - mo che porto ad -*

buy it, say wilt thou try it? Soft 'tis, and warm,  
 - dos - so, da - re tel pas - so, seil vuoi pro - van, —

Canst thou not guess it?  
 Sa - per lor - re - sti?

Has thy wit flown, say has all thy wit then  
 do - re mi sta, do - re, do - re, dove mi

flown?  
 sta? —

Hear how it throbs with-in,  
 Sen - ti - lo bat - te - re

Fl  
Cl  
Fag

Strings Corn

(Lays his hand on her heart)

'Tis all thine own, Hear how it throbs with-in, hear how it  
 Toc - ca mi qua, sen - ti - lo bat - te - re, sen - ti - lo

*mf* *p* *mf*

throbs with-in,  
 bat - te - re,

'Tis all thine own, hear how it throbs with-in, hear how it  
 toc - ca mi qua' sen - ti - lo bat - te - re, sen - ti - lo

*p* *mf* *p* *mf*

Vlns

Wind

throbs with-in, hear how it throbs with-in, 'Tis all thine own, thine, thine —  
*bat - ti - ti sen - ti - lo bat - te - re, toc - ca mi qua' qua' qua' —*

Hear how it throbs with-in, Ah, 'tis thine on-ly, it is thine on-ly,  
*toc - ca-mi qua, qua' toc - ca-mi qua, qua'*

*(Exit with Masetto)*  
 It is thine on-ly, 'Tis all thine own  
*toc - ca-mi qua, qua, toc - ca-mi qua*



# Scherzo

from  
SYMPHONY No 7 Op.92

159

L. van BEETHOVEN  
arranged by Liszt

Presto (♩ = 132)

The musical score is arranged in five systems, each with a piano part on the left and an orchestral part on the right.

- System 1:** The piano part begins with a *f* (forte) dynamic and a *legg* (leggero) marking. The orchestral part features a *legg* marking and a *p* (piano) dynamic. The key signature has one flat (B-flat), and the time signature is 3/4.
- System 2:** The piano part continues with a *f* dynamic. The orchestral part includes a *cresc* (crescendo) marking and a *f* dynamic.
- System 3:** The piano part is marked *Ossia* and *f*. The orchestral part features a *f* dynamic and a *legg* marking.
- System 4:** The piano part is marked *f*. The orchestral part includes a *f* dynamic and a *legg* marking.
- System 5:** The piano part is marked *pp* (pianissimo). The orchestral part includes a *pp* marking and a *legg* marking.

Orchestral parts are labeled: Fl & Cl (Flute and Clarinet) and Viol & Altos (Violin and Alto).

Musical score for piano, featuring six systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings.

System 1: Piano (pp) and forte (ff) dynamics. Flute and Oboe (Fl & Ob) entry.

System 2: Strings and Bassoon. Dynamics include pp and ff.

System 3: Strings and Oboe. Dynamics include p and p dolce.

System 4: Crescendo marking: *cresc poco a poco*.

System 5: Continuation of the piano texture.

System 6: Forte (ff) and p dolce markings.

First system of the musical score. The upper staff features a melodic line with eighth-note patterns and slurs, marked with an '8'. The lower staff provides harmonic support with chords and some eighth-note accompaniment. A 'Ped' (pedal) marking is present in the lower staff.

Second system of the musical score. The upper staff continues the melodic line. The lower staff includes a section labeled 'strings' with a 'p' (piano) dynamic, followed by a section marked 'Ob' (oboe) and 'strings' with a 'cresc' (crescendo) marking.

Third system of the musical score. The upper staff features a melodic line with eighth-note patterns and slurs, marked with an '8'. The lower staff includes a section labeled 'Oss1a' (Ossia 1a) with a 'p' (piano) dynamic, followed by a section marked '8'.

Fourth system of the musical score. The upper staff continues the melodic line. The lower staff includes a section marked 'f' (forte) and 'p' (piano), followed by a section marked 'Ped' (pedal) and 'cresc' (crescendo).

Fifth system of the musical score. The upper staff features a melodic line with eighth-note patterns and slurs, marked with an '8'. The lower staff includes a section marked 'cresc' (crescendo) and 'ff' (fortissimo), followed by a section marked 'Ped' (pedal) and 'cresc' (crescendo).

Sixth system of the musical score. The upper staff features a melodic line with eighth-note patterns and slurs, marked with an '8'. The lower staff includes a section marked 'Ped' (pedal) and 'cresc' (crescendo), followed by a section marked 'Ped' (pedal) and 'cresc' (crescendo).

Piano introduction, measures 1-5. Treble and bass staves. Treble has eighth notes with accents. Bass has chords with *ff* and *cresc.* markings.

Piano introduction, measures 6-10. Treble and bass staves. Treble has eighth notes with accents. Bass has chords with *ff* and *cresc.* markings. First and second endings are indicated.

Violins

*p dolce*

Assai meno Presto ( $\text{♩} = 84$ )

Violin and piano staves. Violins play a melody with *p dolce* marking. Piano accompaniment has chords with *p dolce* marking.

Violin and piano staves. Violins play a melody. Piano accompaniment has chords.

Violin and piano staves. Violins play a melody. Piano accompaniment has chords with *ff* and *cresc.* markings.

The musical score for "The Rose Tree" is presented in a multi-system format. It features a vocal line (Soprano) and a piano accompaniment. The piano part includes staves for Violin (V101), Wind (pizzicato), Horn, and Timpani (Timp). The score is written in G major (one sharp) and 2/4 time. The tempo is marked "Allegretto". The score includes various musical notations such as notes, rests, accidentals, and dynamic markings like "pizzicato", "cresc.", "ff", and "ten". The lyrics "The Rose Tree" are written below the vocal line.

A musical score for "The Rose Tree". It features three staves: Treble Clef (top), Bass Clef (middle), and a lower Bass Clef staff (bottom). The top staff includes dynamics like *f*, *p*, and *sempre dimin.*. The middle staff has parts labeled "Horns" and "strings". The bottom staff begins with a treble clef and contains a melodic line. The music is written in common time with various chords and single notes across the staves.

A musical score for the song 'The Rose Tree'. The score is written for a piano and voice. The piano part is in the left hand, and the voice part is in the right hand. The key signature is one sharp (F#), and the time signature is 4/4. The piano part features a steady bass line with chords, while the voice part consists of a single melodic line. The score includes a key signature change to two flats (Bb) at the end. The piano part ends with a double bar line and the instruction 'DC' (Da Capo). The voice part ends with a double bar line and the instruction 'DC' (Da Capo). The score is marked with 'ppp' (pianissimo) and 'f' (forte) dynamics. The tempo is marked 'Allegretto'.

[illegible]

Fl & Clari

*f* *p*

4 2 4 2 4 2 4

Viol & Altos

*pp* *pp*

Fl & Ob

*pp* *ff* *p* *pp*

Bassoons

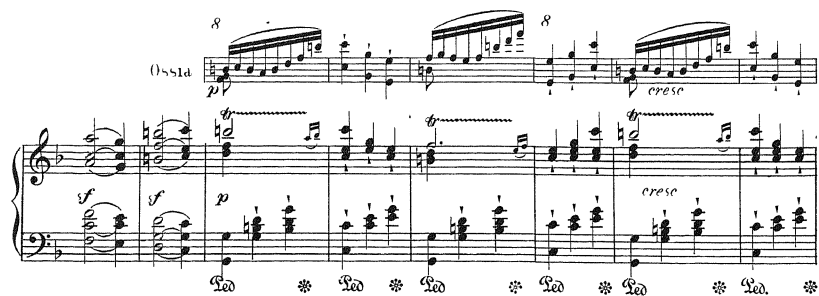
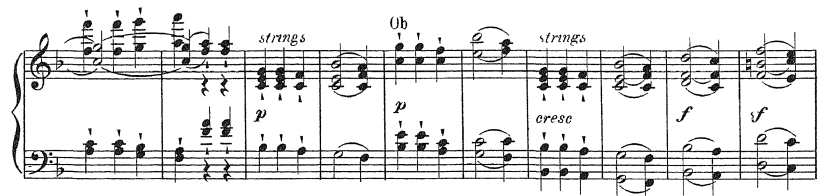
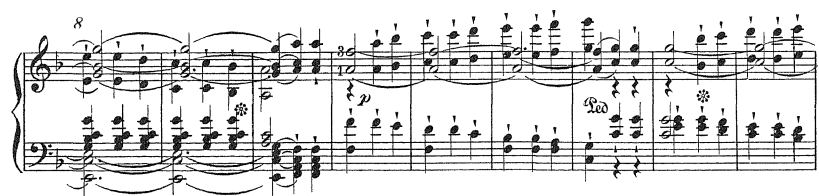
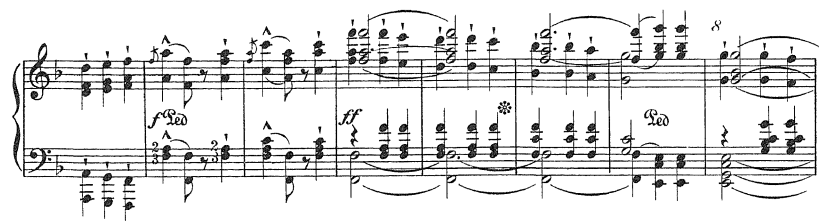
*pp strings* *ff*

Ob

*pp* *stacc legg*

Bassoon

*cresc* *ff*





First system of the musical score. It features a piano (p) and forte (ff) dynamic. The piano part has a melodic line with eighth-note runs and chords, while the bass part provides harmonic support with chords and a steady eighth-note accompaniment. The system includes a repeat sign and a key signature change to D major.

Second system of the musical score. The piano part continues with melodic development, and the bass part maintains its accompaniment. The system includes a repeat sign and a key signature change to D major.

Third system of the musical score. The piano part features a melodic line with eighth-note runs and chords, while the bass part provides harmonic support with chords and a steady eighth-note accompaniment. The system includes a repeat sign and a key signature change to D major.

Fourth system of the musical score. It features a piano (p) and forte (ff) dynamic. The piano part has a melodic line with eighth-note runs and chords, while the bass part provides harmonic support with chords and a steady eighth-note accompaniment. The system includes a repeat sign and a key signature change to D major.

## Sonate Caractéristique.

## THE FAREWELL

L. van BEETHOVEN

Op 81<sup>a</sup>

Adagio. ♩ = 60

*p* *espressivo sempre*

*ten*

*cresc* *ten* *f* *dim* *a tempo* *p* *pp* *poco cresc*

*p*

*pp* *ten* *poco riten*

*attacca subito l'Allegro*

The musical score is written for piano and includes the following elements:

- Tempo and Meter:** Allegro,  $\text{♩} = 120$ . The key signature has two flats (B-flat and E-flat).
- System 1:** Features a treble and bass staff. Dynamics include *f*, *ten*, *f*, *p*, *cresc*, *f*, and *fp*. Fingering numbers (1-5) are present. A *Red.* (Reduction) symbol is at the end.
- System 2:** Continues the piece with dynamics *p*, *cresc*, *f*, and *fp*. Fingering numbers are extensive.
- System 3:** Includes dynamics *mf* and *p*. Fingering numbers are detailed.
- System 4:** Features dynamics *f*, *poco riten*, *f*, *Red.*, *f*, and *ten*. A *Red.* symbol is also present.
- System 5:** Marked *a tempo*, with dynamics *p* and *poco riten*. Fingering numbers are included.
- System 6:** Also marked *a tempo*, with dynamics *p*, *mf*, *f*, *molto espress*, and *p cantabile*. Fingering numbers are present. A *Red.* symbol is at the end.

The musical score is written for piano and consists of six systems of staves. The notation includes various musical elements such as notes, rests, and dynamic markings. The first system features a treble and bass staff with a key signature of two flats and a common time signature. The second system includes a treble and bass staff with a key signature of two flats and a common time signature. The third system includes a treble and bass staff with a key signature of two flats and a common time signature. The fourth system includes a treble and bass staff with a key signature of two flats and a common time signature. The fifth system includes a treble and bass staff with a key signature of two flats and a common time signature. The sixth system includes a treble and bass staff with a key signature of two flats and a common time signature.

The score includes several dynamic markings: *mf*, *fz*, *f*, *p*, *subito*, *quasi stretto*, *in tempo*, *pp*, and *mf*. The tempo markings are *Agitato* and *tranquillo*. The score also includes various musical notations such as notes, rests, and fingerings.

*Vivo*  $\frac{2}{4}$   $\frac{5}{4}$   $\frac{4}{4}$  *poco slent* *in tempo* *cantabile*

*cresc* *f* *p* *p* *mf* *dim sempre.*

*sempre sosten*

*poco ritard* *negli andori*

*pp* *p cresc*

*a tempo* *ten* *ten* *f* *p* *cresc*

*f* *sf* *p* *cresc* *sf* *sf*

*mf* *p* *cresc*



The musical score is written for piano and consists of seven systems of staves. The key signature is B-flat major (two flats). The time signature is 4/8. The piece includes various musical notations such as slurs, ties, and fingering numbers (1-5). Dynamics include *f* (forte), *mf* (mezzo-forte), *p* (piano), *ff* (fortissimo), and *quasi f*. Tempo markings include *animato*, *poco calmando*, *a tempo*, *Stretto*, and *in tempo*. The score also features a *ten* (tension) marking and a *poco marc* (poco marcato) marking. The notation includes a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The piece concludes with a final chord in the right hand and a sustained note in the left hand.

Musical score for piano, featuring seven systems of staves. The notation includes various musical symbols, dynamics, and performance instructions.

**System 1:** Treble and Bass staves. Dynamics: *cresc.*, *dolce*, *p dolce*. Fingerings: 1, 2, 3, 4, 5.

**System 2:** Treble and Bass staves. Dynamics: *ten.*, *And.*. Fingerings: 1, 2, 3, 4, 5.

**System 3:** Treble and Bass staves. Dynamics: *cresc.*, *p*, *pp*, *mf*. Fingerings: 1, 2, 3, 4, 5.

**System 4:** Treble and Bass staves. Dynamics: *poco rallent.*, *dim.*, *p*, *pp*, *mf*. Fingerings: 1, 2, 3, 4, 5.

**System 5:** Treble and Bass staves. Dynamics: *p*, *pp*, *mf*. Fingerings: 1, 2, 3, 4, 5.

**System 6:** Treble and Bass staves. Dynamics: *cresc.*, *p*, *pp*, *mf*. Fingerings: 1, 2, 3, 4, 5.

**System 7:** Treble and Bass staves. Dynamics: *pp*, *cresc.*, *f*. Fingerings: 1, 2, 3, 4, 5.

Additional markings include *temple*, *semplice*, *leggero*, *a tempo*, and *ppp*.



# Introduction and Aria.

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## ACT II "FIDELIO"

L von BEETHOVEN

Grave. Wind Wind  
Strings Strings

*p* *f* *p* *f* *p cresc* *f* *p cresc*

Vln Ob Vln Ob

Tym

Fl Vln

*f* *f* *p* *f* *f* *dim*

Cl Fag Fl

*p* *cresc*

*f* *cresc* *p* *cresc*

*p* *cresc* *f*

*f* *p* *cresc* *f* *dim*

*Florestan Recit*

Heav'n! what gloom profound!  
Gott! welch' Dun - kel hier!

*Recit*

*p* *f* *p* *f*

silence full of terror!  
grauen - vol - le Stille!

Thick darkness all a-round,  
Od' ist es ummeh her,

*p* *pp*

Tymp

**Poco Andante**

Lone, no breath or liv-ing sound Thou'rt just oh Heaven!  
 nichts, nichts le - bet aus-ßer mir, o schwe-re Prüfung, Ob

*Piu moto*

**Poco Andante**

**Poco Allegro**

In thy ways can be no er-ror!  
 doch ge - recht ist Got - tes Wille,

*cresc.* *Recit.* *f*

**Poco Allegro, p dolce**

I mur - mur not, fill as thou  
 Ich mur - re nicht! das Maass der

*f*

**Adagio cantabile**

wilt then, my cup of woe!  
 Lei - den den steht bei dir Wind

*p* *Adagio* *cresc.* *f* *Adagio cantabile, dolce*

Brightly dawn'd my life's young  
 In des Le - bens Früh - lings -

*Vlns*

morning, All in ro - sy hue — was clad, Love and joy my home a -  
 ta - gen, ist das Glück von mir — ge - fluhn, Wahr-heit wegt'ich kuhn zu

dorning, Ev'ry sense with hope was glad, Now, in fetters doom'd to  
 sa-gen, und die Ket - ten sind mein Lohn, wil-ig duld'ich al - le

*cresc.* *f* *p*

languish, Though in - glo - rious here I die, That fair  
 Schmerzen, en - de schmah - lich mei - ne Bahn, sus-ser

*p* *Cl* *dolce* *p*

vi - sion soothes my an - guish, Whispers soft, Heav'n yet is nigh  
 Trost in mei - nem Her - zen, mei - ne Pflicht hab' ich ge - than,

*Vio dolce* *dim* *p*

Yes, that fair-est vi - sion soothes my an - guish, Whispers soft, it whis - pers  
 Sus-ser, sus-ser, Trost in mei - nem Her - zen, mei - ne Pflicht ja, mei - ne

*Poco Allegro*

soft, Heav'n yet is nigh  
Pflicht hab ich ge- than

Ob

*p* *cresc*

(Calm, but as though in an ecstasy)

A- round me a bal- my soft breath doth play!  
Und 'spür' ich nicht lin- de sanft sau- seln- de Luft?

Ob

*dim* *p dol*

A light thro' my dun-geon is streaming,  
und ist nicht mein Grab mir er- hel- let?

Oh bliss, 'tis an angel, in ro- sy ar-  
sch seh' wie ein Engel, im ro- se- gen

*cresc*

ray, With sweet smiles of comfort up- on me she's beaming!  
Düft sich tros- tend zur Sei- te, zur Sei- te mir stei- let

An angel, Le- o-  
ein En- gel, Le- o-

*p*

no- ra, Le- o- no- ra, re- sem- bling I see, She, she leads me to hea- ven, the  
no- ren, Le- o- no- ren, der Gat- tin so gleich, der, der führt mich zur Frei- heit in's

*cresc* *poco a poco*

land of the free A - round me a bal-my soft  
 himm - li - sche Reich, und spur' ich nicht lin - de sanft

breath doth play, Oh bliss, 'tis an an-gel in ro - sy ar-ray, An  
 sau - sen-de Luft? ich seh' wie ein En-gel im ro - se - gen Duft, ein

angel, an an-gel that com-fort up-on me is beaming, An angel, Le-o -  
 En-gel, ein En-gel sich trö-stend zur Sei-te mir stel-let, ein Engel, Le-o -

no-ra, Le-o - no-ra my wife re - sembling, she leads me to hea-ven, to  
 no-ren, Le-o - no-ren, der Gut-tin, so gleich, der, der führt mich zur Frei-heit, zur

hea-ven, the land of the free, she leads me to heaven, the land of the  
 Frei-heit in's himm - li - sche Reich, zur Frei-heit, zur Frei-heit in's himm - li - sche

*f* *p* *cresc.* *f*

free, yes, she leads me to hea-ven, to hea-ven, the land of the  
 Reich, der, der führt mich zur Frei-heit, zur Frei-heit in's himm - - li - sche

*fp* cie - - - - - do

free, She leads me to hea-ven, the land of the free, the land of the  
 Reich, zur Frei-heit, zur Frei-heit in's himm - li - sche Reich, in's himm-li - sche

*f*

free, the land of the free  
 Reich, in's himm - - li - sche Reich

*Ob*

*f* *ff* *dim*

strings

*p* *sempre dim*

*ppp* *ppp*

# Andante Con Moto

from the  
SYMPHONY in B MINOR

F. SCHUBERT

arranged by S. Jadassohn

Andante con moto

The musical score is written for piano and bass. It begins with a treble clef and a bass clef, both with one sharp (F#) indicating the key of B major. The time signature is 3/8. The tempo is marked 'Andante con moto'. The score consists of six systems of two staves each. Dynamics include *pp* (pianissimo), *f* (forte), and *cresc* (crescendo). A finger number '15' is marked in the first system. The score ends with a double bar line and a final chord in the bass staff.



This page contains seven systems of musical notation for a piano piece. The notation is written for both the right and left hands on grand staves. The key signature is three sharps (F#, C#, G#), and the time signature is 3/4. The piece features a variety of dynamic markings and performance instructions:

- System 1:** Starts with a *pp* (pianissimo) marking in the right hand. The left hand plays a steady accompaniment.
- System 2:** The right hand continues with a melodic line, while the left hand accompaniment is marked *dim* (diminuendo).
- System 3:** Features a *morendo* (fading) instruction in the right hand, which then transitions to a *pp* marking. The left hand accompaniment continues.
- System 4:** The right hand has a series of chords marked with *f* (forte), *p* (piano), *pp* (pianissimo), and *ppp* (pianississimo). The left hand accompaniment is marked with *ff* (fortissimo) and includes asterisks indicating a specific rhythmic pattern.
- System 5:** The right hand plays a complex, rapid passage marked *ff* (fortissimo). The left hand accompaniment is marked *ff con strepito* (fortissimo with noise), indicating a very loud and turbulent texture.
- System 6:** The right hand continues with a rapid, flowing passage. The left hand accompaniment is marked *f* (forte).
- System 7:** The right hand concludes with a final chord marked *p* (piano). The left hand accompaniment is marked *f* (forte) and then *p* (piano).

This page contains six systems of musical notation, each consisting of a grand staff (treble and bass clefs). The music is written in a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The notation includes various musical elements such as chords, arpeggios, trills, and dynamic markings.

The systems are as follows:

- System 1:** Features a series of chords in the right hand and a single note in the left hand. A *p* (piano) marking is present in the second measure.
- System 2:** Includes a trill (*tr*) in the right hand and a single note in the left hand. A *p* marking is present in the second measure.
- System 3:** Features a series of chords in the right hand and a single note in the left hand. A *p* marking is present in the second measure.
- System 4:** Includes a trill (*tr*) in the right hand and a single note in the left hand. A *p* marking is present in the second measure.
- System 5:** Features a series of chords in the right hand and a single note in the left hand. A *dim* (diminuendo) marking is present in the second measure.
- System 6:** Includes a trill (*tr*) in the right hand and a single note in the left hand. A *p* marking is present in the second measure.

This page of musical notation, numbered 185, contains six systems of piano music. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The notation is as follows:

- System 1:** The right hand begins with a sixteenth-note triplet, followed by chords and a half note. The left hand plays a steady eighth-note accompaniment.
- System 2:** Continues the melodic and harmonic development with various note values and slurs.
- System 3:** Features a forte (*f*) dynamic marking in the left hand, which plays a consistent eighth-note pattern.
- System 4:** Includes a pianissimo (*pp*) dynamic marking in the right hand, with a crescendo leading to a half note.
- System 5:** Shows a transition from pianissimo (*pp*) to fortissimo (*fp*) dynamics, with rapid sixteenth-note passages in the right hand.
- System 6:** Concludes with a pianissimo (*pp*) section, featuring a half note and a final sixteenth-note triplet.

This page of musical notation is for a piano piece, consisting of seven systems of staves. The key signature is three sharps (F#, C#, G#), and the time signature is 4/4. The notation includes various dynamics and articulations:

- System 1:** Treble clef has a half note A4. Bass clef has a *pp* (pianissimo) dynamic marking and a series of chords.
- System 2:** Treble clef has a half note A4. Bass clef has a *f* (forte) dynamic marking, followed by a *p* (piano) marking, and then a *pp* marking.
- System 3:** Treble clef has a half note A4. Bass clef has a *morendo* (diminuendo) marking and a *pp* marking.
- System 4:** Treble clef has a half note A4. Bass clef has a *f* marking, followed by a *p* marking, and then a *pp* marking.
- System 5:** Treble clef has a half note A4. Bass clef has a *pp* marking, followed by a *ppp* (pianississimo) marking, and then a *ff* (fortissimo) marking.
- System 6:** Treble clef has a half note A4. Bass clef has a *ff* marking and a *2 1* (second ending) marking.
- System 7:** Treble clef has a half note A4. Bass clef has a *ff* marking and a *2 1* marking.

This page of musical notation consists of seven systems of staves, each with a treble and bass clef. The key signature is three sharps (F#, C#, G#). The notation includes various dynamics and markings:

- System 1:** Treble staff has a *ff* dynamic. Bass staff has a *ff* dynamic. There are markings *sed* and *sed* with a small asterisk below the bass staff.
- System 2:** Treble staff has a *ff* dynamic. Bass staff has a *fp* dynamic. There is a marking *sed* with a small asterisk below the bass staff.
- System 3:** Treble staff has a *pp* dynamic. Bass staff has a *pp* dynamic. There is a marking *sed* with a small asterisk below the bass staff.
- System 4:** Treble staff has a *pppp* dynamic. Bass staff has a *pppp* dynamic. There is a marking *sed* with a small asterisk below the bass staff.
- System 5:** Treble staff has a *ppp* dynamic. Bass staff has a *ppp* dynamic. There is a marking *sed* with a small asterisk below the bass staff.
- System 6:** Treble staff has a *pp* dynamic. Bass staff has a *pp* dynamic. There is a marking *sed* with a small asterisk below the bass staff.
- System 7:** Treble staff has a *pp* dynamic. Bass staff has a *pp* dynamic. There is a marking *sed* with a small asterisk below the bass staff.

# "Beneath the Evening's last sweet Smile"

(AM MEER)

Heine

F. SCHUBERT

Adagio assai

Be - neath the ev - ning's last sweet smile The sea far out was  
*Das Meer er - glanz - te mit hin - aus im let - zen A - bend -*  
*molto legato*

shin - ing, We sat be - side the lone beach house And watch'd the sun's de -  
*schin - en wir sa - ssen am ein - samen Fr - schen haus, wir sa - ssen stumm und al -*

clin - ing The clouds came on,  
*ler - ne Der Ne - bel stieg,*

the wa - ters rose, And loud - - ly the sea - - bird was  
*das Wäs - ser schwell, der Mo - - re flog hin und was*  
*crist*

call - ing! And from thine eyes the ten - der tears In gent - le drops were  
*wie - der, aus der - nen Au - gen he - be - voll fie - len die Thra - nen*

*decresc*

fall - ing I saw them fall up - on thy hand, And down-wards low - ly  
 me - der Ich sah sie fal - len auf der - ne Hand und hin auf's Knie ge -

bend - ing, I kiss'd them off, my own dim eyes With ri - sing tears con - tend - ing  
 - sen - ken, ich küß'te von der - mei weis - sen Hand die Thrä - nen fort - ge - tran - ken

And from that hour thine im - age fill'd My  
 Seit je - - ner Stun - de ver - zehrt sich mein Lohb, die

soul with light for ev - er, But  
 See - - - le sticht vor Seh - nen, mich

ah! those tears I stole a-way My heart from peace dis - sev - er!  
 hat das un - glück - sel - ge - Weib ver - gift - et mit th - ren Thrä - - nen

# Faith in Spring. (FRÜHLINGSGLAUBE)

Uhland

F SCHUBERT Op 20 No 2

Andante sostenuto

*pp* *3* *3* *3* *3*

A - gain the balm - y breez - es play, They  
*Dir im - den Luf - te sind er - wacht, sie*

gent - ly mur - mur night and day, And heav - en's rich fra - grance  
*sau - selund we - hen Tag und Nacht, sie schaf - fen an al - len*

bor - row, rich fra - grance bor - row New sounds a - rise, and  
*En - dem, an al - len En - den O fri - scher Duft, a*

o - dors sweet, And o - dors sweet, Oh! seek, poor heart, the  
*neu - er Klang! o neu - er Klang, nun, an - mes Her - ze,*



change to greet, And cast a-way, a - way thy sor - row,  
 sei nicht bang! nun muss sich al - les, al - les we - sen - den,

And cast a-way thy sor row  
 nun muss sich al - les, al - les we - sen - den

*cruso* *pp*

The earth seems bright-er  
 Die Welt wird scho - ner mit

*pp*

ev - 'ry morn, White blos - soms gay her robe a - dorn, And  
 je - dem Tag, man weiss nicht, was noch we - sen mag, das

fair - est flow'rs are bloom - ing and flow'rs are bloom - ing They  
 Blu - hen will nicht en - - den, es will nicht en - den, Es

bloom a - round in ev - 'ry vale, They bloom in  
 blüht das fern - ste, tief - ste Thal, es blüht das

ev - 'ry vale, And thou, poor heart, the change must hail,  
 tief - ste Thal Nun, a - mes Ho - iz, ver - giss der Qual'

Each day fresh hope, fresh hope re - sum - ing, Each day fresh hope, fresh  
 nun muss sich al - les, al - les we - den, nun muss sich al - les,  
 cresc

hope re - sum - ing  
 al - les we - den  
 f pp

# Hark, Hark! the Lark.

(Shakespeare)

(STANDCHEN)

193

Allegretto.

FR SCHUBERT

Hark, hark! the lark, at Heaven's gate sings, And Phoebus begins to rise, His  
 Horch, horch, die Lerch im Aether-blau' und Phoebus, neuer weckt, traukt

steeds to water at those springs On chalcid flowers that lies, On  
 set ne Rosse mit dem Thau, der Blumenkelche deckt, der

cha - ic'd flow'rs that lies' And wmk - ing Ma - ry - buds be - gin To  
 Blu - men - kel - che deckt Der Rin - gel - blu - me Knos - pe schleusst die

ope their gold - en eyes, With ev - 'ry thing that pret - ty is, My  
 gold - nen Aug - lein auf, mit al - lem, was da rei - zend ist, du

La - dy sweet, a - rise, With ev - 'ry thing that pret - ty is, My  
 su - sse Mad, steh' auf, mit al - lem, was da rei - zend ist, du

La - dy sweet, a - rise, a - rise, a - rise, My La - dy sweet, a -  
 su - sse Mad, steh' auf, steh' auf, steh' auf, du su - sse Mad, steh'

-rise, a - rise, a - rise, My La - dy sweet, a - rise!  
 auf, steh' auf, steh' auf, du su - sse Mad, steh' auf!

Adagio  
from the  
VIOLIN CONCERTO N°9

195

LOUIS SPOHR

Violin and Piano score for the Adagio movement from Violin Concerto No. 9 by Louis Spohr. The score is written for Violin and Piano, featuring a variety of musical notations including dynamics, articulation, and phrasing.

**Violin Part:**

- Tempo: *Adagio*
- Initial dynamics: *f* (forte), *pp* (pianissimo)
- Articulation: *Tutti* (indicated by a bracket over the first measure)
- Phrasing: *Solo* (indicated by a bracket over the first measure of the second system)
- Dynamics: *f*, *mf* (mezzo-forte), *dim* (diminuendo), *p* (piano), *pp*
- Articulation: *acc.* (accents), *tr.* (trills), *rit.* (ritardando)

**Piano Part:**

- Initial dynamics: *f* (forte), *pp* (pianissimo)
- Articulation: *Tutti* (indicated by a bracket over the first measure)
- Phrasing: *Solo* (indicated by a bracket over the first measure of the second system)
- Dynamics: *f*, *mf*, *dim*, *p*, *pp*
- Articulation: *acc.* (accents), *tr.* (trills), *rit.* (ritardando)

The score is presented in five systems, each with a Violin staff and a Piano staff. The key signature is one flat (B-flat major or D minor). The time signature is 4/4.

This page contains five systems of musical notation for a piano and voice piece. Each system consists of a vocal line (treble clef), a piano accompaniment (grand staff), and lyrics in Russian. The notation includes various musical symbols such as dynamics (*f*, *p*, *mf*, *fp*, *dm*), articulation marks (accents, slurs, trills), and performance instructions like *dim* and *esce*. The lyrics are:

System 1: *оу-е*  
 System 2: *dim - - - ну-е - - do*  
 System 3: *оу-е*  
 System 4: *оу-е*  
 System 5: *оу-е*

First system of musical notation. The top staff (treble clef) begins with a *dim* marking, followed by a *p* marking, and then a *f* marking with a *dim* marking. The middle staff (treble clef) has a *dim* marking. The bottom staff (bass clef) has a *pp* marking. The music features complex rhythmic patterns, including triplets and sixteenth notes.

Second system of musical notation. The top staff (treble clef) includes a *tr* (trill) marking and a *Tutti* marking. The middle staff (treble clef) has a *B.Tutti* marking. The bottom staff (bass clef) has a *pp* marking. The music continues with complex rhythmic patterns and dynamic markings.

Third system of musical notation. The top staff (treble clef) has a *Solo* marking. The middle staff (treble clef) has a *Solo* marking and a *pp* marking. The bottom staff (bass clef) has a *pp* marking. The music features complex rhythmic patterns, including triplets and sixteenth notes.

Fourth system of musical notation. The top staff (treble clef) has a *f* marking and a *Red.* marking. The middle staff (treble clef) has a *f* marking and a *Red.* marking. The bottom staff (bass clef) has a *f* marking. The music features complex rhythmic patterns, including triplets and sixteenth notes.

Fifth system of musical notation. The top staff (treble clef) has a *f* marking and a *ff* marking. The middle staff (treble clef) has a *f* marking. The bottom staff (bass clef) has a *mf* marking and a *f* marking. The music features complex rhythmic patterns, including triplets and sixteenth notes.

This page contains five systems of musical notation for piano, arranged in two columns. The notation includes treble and bass staves with various dynamics and articulations.

**System 1:** Treble staff starts with *dim* and *pp*. Bass staff starts with *dim* and *ppp*. Dynamics include *dim*, *pp*, *ppp*, and *f*.

**System 2:** Treble staff includes *p*, *pp*, *cresc*, and *fs*. Bass staff includes *p* and *ppp*.

**System 3:** Treble staff includes *p*, *cresc*, *f*, and *dim*. Bass staff includes *ppp*.

**System 4:** Treble staff includes *D*, *cresc*, and *f*. Bass staff includes *dim* and *p*.

**System 5:** Treble staff includes *cresc*, *f*, *dim*, *p*, and *cresc*. Bass staff includes *cresc*.



This page contains five systems of musical notation, each consisting of a single treble staff and a grand staff (treble and bass). The notation includes various dynamic markings and performance instructions:

- System 1:**
  - Treble staff: *f*, *dim*, *p*, *cresc*, *f*, *dim*.
  - Grand staff: *f*, *fp*, *fp*.
- System 2:**
  - Treble staff: *p*, *cresc*, *f*, *f*.
  - Grand staff: *p*, *fp*, *fp*.
- System 3:**
  - Treble staff: *f*, *dim*, *tr*, *tr*, *f*, *f*.
  - Grand staff: *fp*, *dim*, *pp*, *f*.
- System 4:**
  - Treble staff: *f*, *dim*.
  - Grand staff: *mf*, *dim*.
- System 5:**
  - Treble staff: *p*, *f*, *dim*, *tr*, *tr*, *p*.
  - Grand staff: *mf*, *dim*, *pp*.

The notation includes various musical symbols such as slurs, ties, and trills. The piece concludes with a key signature change to E major, indicated by a sharp sign on the F line of the grand staff's bass clef.

Musical score for piano and voice, page 200. The score consists of six systems of music. The piano part is written in bass clef, and the voice part is in treble clef. The key signature has two flats (B-flat and E-flat). The score includes various musical notations such as dynamics (*f*, *dim*, *pp*, *mf*, *p*), articulation (accents, slurs), and performance instructions (crescendo, decrescendo). The lyrics "diment" and "o esce" are visible under the voice staff in the third system.

# Invitation to the Dance.

201

C M von WEBER, Op 65

**Moderato**

*grazioso*

*p*

*mf*

*dolce, con espressione*

*ritard*

**Allegro vivace. 5**

*ff*

The musical score is written for piano and right-hand part. It begins with a tempo marking of 'Moderato' and a mood of 'grazioso'. The first system includes a piano (p) dynamic. The second system has a mezzo-forte (mf) dynamic. The third system is marked 'dolce, con espressione'. The fourth system includes a 'ritard' (ritardando) marking. The fifth system is marked 'Allegro vivace. 5' and 'ff' (fortissimo). The score is filled with various musical notations including notes, rests, dynamics, articulation, and fingerings.

*molto dolce*

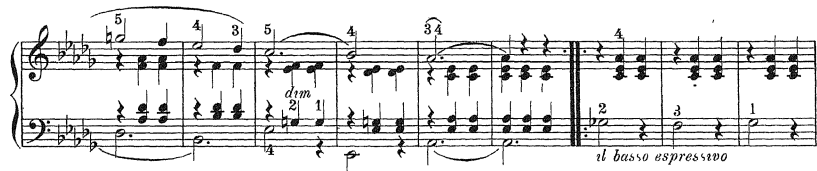
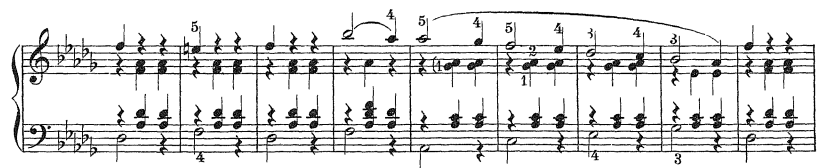
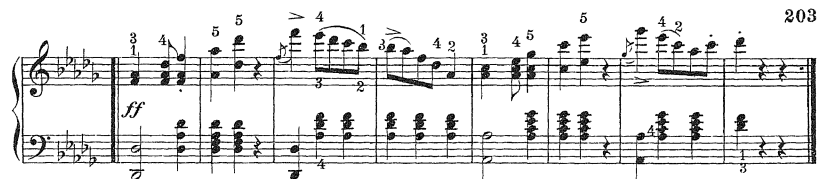
*scherzando,*

*brillante,*

*ma grazioso*

*ff*

*f* *fp* *p*



This page contains six systems of musical notation for a piano piece. The notation is written for both the right and left hands on a grand staff. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4.

The systems are as follows:

- System 1:** Features a melody in the right hand with slurs and fingerings (2, 4, 5, 4, 3, 5, 4, 3). The left hand has a bass line with slurs and fingerings (2, 1, 2, 3, 5). A *dim* marking is present.
- System 2:** Continues the melody and bass line. A *p* (piano) marking is present.
- System 3:** The right hand has a melody with slurs and fingerings (2, 1, 1, 2, 5, 4, 5, 4). The left hand has a bass line with slurs and fingerings (2, 3, 4, 5). A *p* marking is present.
- System 4:** The right hand has a melody with slurs and fingerings (4, 5, 4, 5, 4). The left hand has a bass line with slurs and fingerings (4, 5, 4). A *cresc* (crescendo) marking is present.
- System 5:** The right hand has a melody with slurs and fingerings (4, 5, 4, 5, 4). The left hand has a bass line with slurs and fingerings (4, 5, 4). A *ff* (fortissimo) and *passionato* marking is present.
- System 6:** The right hand has a melody with slurs and fingerings (4, 5, 4, 5, 4). The left hand has a bass line with slurs and fingerings (4, 5, 4). A *dim* marking is present.

The musical score for 'The Rose Tree' is presented in a grand staff with a treble and bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The piece begins with a piano (*fp*) dynamic. The melody in the treble clef features a series of eighth and sixteenth notes, with fingerings indicated by numbers 1-5. The bass line provides a harmonic accompaniment with eighth and sixteenth notes, also including fingerings. The score concludes with a double bar line and a final chord marked with a '4' and a '3'.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff contains a melody with various ornaments (accents, mordents, and grace notes) and fingerings (1-4, 2-1, 3-1, 2, 2-5, 3, 1, 3, 2-4, 1-3, 2, 1). The bass staff provides a harmonic accompaniment with chords and single notes, including a '3' marking under a chord in the second measure.

A musical score for the song 'The Rose Tree'. The score is written for a piano, with a treble and bass staff. The key signature is one flat (B-flat), and the time signature is 4/4. The melody is in the treble staff, and the accompaniment is in the bass staff. The melody consists of a series of eighth and sixteenth notes, with some rests. The accompaniment consists of a simple bass line with some chords. The score is divided into two systems. The first system has a tempo marking of 'Moderato' and a dynamic marking of 'p'. The second system has a tempo marking of 'Allegretto' and a dynamic marking of 'p'. The score ends with a double bar line.

This page contains six systems of musical notation for a piano piece. The notation is written for both the right and left hands on a grand staff. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4.

The systems are as follows:

- System 1:** Features a complex melodic line in the right hand with many slurs and fingerings (1-5). The left hand provides a harmonic accompaniment with chords and single notes. A *ff* (fortissimo) dynamic marking appears in the right hand.
- System 2:** Continues the melodic development. It includes the instruction *ritardando* and *ritardando un pochettino* in the right hand. The left hand continues with a steady accompaniment.
- System 3:** The right hand has a *pp* (pianissimo) *lusingando* (luring) marking. The left hand features a series of chords. A *ff* marking appears at the end of the system.
- System 4:** The right hand has a *ff* marking. The left hand continues with a series of chords. The system ends with a *ff* marking.
- System 5:** The right hand has a *ff* marking. The left hand continues with a series of chords. The system ends with a *ff* marking.
- System 6:** The right hand has a *ff* marking. The left hand continues with a series of chords. The system ends with a *ff* marking.

The notation includes various musical symbols such as slurs, ties, and fingerings (1-5). The piece concludes with a final chord in the right hand and a sustained chord in the left hand.



First system of the musical score. The right hand features a melodic line with slurs and fingerings (1, 2, 3, 4, 5). The left hand plays a steady accompaniment of eighth notes. Dynamics include *p* (piano) and *ff* (fortissimo). The tempo/mood is marked *assai animato*.

Second system of the musical score. The right hand continues the melodic line with various fingerings and slurs. The left hand accompaniment changes to a more complex pattern. The dynamic is marked *ff*.

Third system of the musical score. The right hand has a more active melodic line. The left hand accompaniment consists of sustained chords. The dynamic is marked *dolce* (sweetly). The tempo/mood is marked *scherzando*.

Fourth system of the musical score. The right hand continues with a melodic line. The left hand accompaniment remains chordal. The dynamic is marked *brillante* (brilliantly).

Fifth system of the musical score. The right hand features a rapid, flowing melodic line with many slurs and fingerings. The left hand accompaniment is simpler, with some slurs. The dynamic is marked *ma grazioso* (but gracefully).

Sixth system of the musical score. The right hand continues with a rapid melodic line. The left hand accompaniment includes some slurs and fingerings. The system concludes with a final chord.

This page contains six systems of musical notation for piano, written in a key signature of three flats (B-flat, E-flat, A-flat). The notation is complex, featuring numerous fingerings, slurs, and articulations.

- System 1:** The right hand begins with a melodic line marked with a fermata and a slur, followed by a series of eighth and sixteenth notes. The left hand provides a harmonic accompaniment with chords and moving lines.
- System 2:** Continues the melodic development in the right hand, with intricate fingerings (e.g., 1, 4, 2, 2, 3, 1, 4, 3, 2, 1, 3). The left hand features chords and moving lines.
- System 3:** The right hand continues with a series of eighth notes and slurs. The left hand features chords and moving lines.
- System 4:** The right hand continues with a series of eighth notes and slurs. The left hand features chords and moving lines.
- System 5:** The right hand continues with a series of eighth notes and slurs. The left hand features chords and moving lines.
- System 6:** The right hand continues with a series of eighth notes and slurs. The left hand features chords and moving lines.

The image displays a page of musical notation, likely for a piano piece, consisting of six systems of staves. The notation includes various musical elements such as notes, rests, and fingerings.

The first system shows a treble and bass staff with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. The music features a series of eighth and sixteenth notes, with fingerings indicated by numbers 1 through 5. A dynamic marking of *ff* (fortissimo) is present.

The second system continues the melodic line in the treble staff, with the bass staff providing harmonic support. Fingerings are clearly marked throughout.

The third system introduces a new melodic phrase in the treble staff, with the bass staff continuing the harmonic accompaniment. A dynamic marking of *ff* is also present.

The fourth system shows a continuation of the melodic and harmonic development, with fingerings and dynamics clearly indicated.

The fifth system features a change in tempo and dynamics, marked *Moderato* and *p* (piano). The music becomes more spacious, with longer note values and rests.

The sixth system concludes the piece with a final melodic phrase in the treble staff and a harmonic accompaniment in the bass staff. The dynamics are marked *pp* (pianissimo) and *ad lib.* (ad libitum).

# Romance

## "NEATH THE ALMOND BLOSSOM WAVING"

from "EURYANTHE"

C M von WEBER

Andante con moto ♩ = 72

ADOLAR

'Neath the al-mond blossom  
Un-ter blüh'n-den Man-del-

Andante con moto ♩ = 72

Sti pizz *p*

wav-ing, by the Lo-i-re's flow-ing stream, Where my lov'd one first did charm me, There of  
bau-men, an der Lo-i-re grün-em Stand, o wie se-lig ist's zu trau-men, wo ich

her I fond-ly dream She, the pur-est,  
mei-ne Lie-be fand Sie die Rei-ne,

Fl CIBSsu & HUS Sti

Q20 \*

sweet-est, dear-est! Chaste as snow, a rose most  
Ei-ne, Mei-ne! Keusch wie Schnee, wie Ro-sen

Wind ten Sti Wind ten Str

rare, 'Neath the al - mond blossom wav - ing She ap - pears in vis - ion fair, she ap -  
 mld, un - ter bluh'n - den Mand - el - bau - men schwebt um mich ihr su - sses Bild, schwebt um

pears in vis - ion fair When the gold - en stars were  
 mich ihr su - sses Bild Bei dem gold - 'nen Licht der  
*dolce* Wind *ten* *ten* Cello & Bsn *dolce*

shu - ning On the Loi - re's fer - tile shore Flash'd to Heav'n her ra - diant glan - ces Pledg'ing  
 Stri - ne an der Loi - re Blu - then strand, gab der rein - sten Lie - be ger - ne Au - gen -

love for ev - er - more Joy - ful,  
 stern ein Him - mels - pfand Se - lig,  
 Wind Cello & Bsn  
*And.* \*

hope - ful, fond and faith - ful, Eye to - eye spoke love to -  
 man - ng, hold and in - ng, Aug' in - Au - ge, Mund an -  
*ten* *ten*

love, 'Neath the stars for-ev-er shin-ing Hearts were knit by Heav'n a - bove, hearts were  
 Mund, bei dem Leuch - ten ew-ger Stern - e gab sich Herz dem Her - zen kund, gab sich

knit by Heav'n a - bove Love - ly rose, of faith the  
 Herz dem Her - zen kund Heil' - ger Treu - e schau - ste

Wind

*mf Str legato assai*

to - ken On the Loi - re's ver-dant strand, E'en when storm and wave are  
 Ro - se, an der Loi - re Blu-men - rand, ob auch Sturm und Well - le

rag - - ing, Thou the pledge of spring shalt stand  
 to - - se, blüh - est du, des Len - zes Pfand

*Cl Fl.*

Fond - - est, pur - est, sweet - est, dear - est!  
 Zar - - te, Rei - ne, Su - sse, Mei - ne!

Wind  
 ten

Wind  
 ten

Str

Ped. \* Ped. \* Ped. \*

I am thine, and thou mine own! Love-ly  
 Du mit mir ganz ein und mein, heil'-ger

Str

rose, of faith the to - ken, Grace my dar - ling's breast a - lone, grace my  
 Treu - e schon-ste Ro - se, blüht in dei - ner Brust al - lem, blüht in

dar - ling's breast a - lone, grace my dar - ling's breast a - lone!  
 dei - ner Brust al - lem, blüht in dei - ner Brust al - lem!

Wind  
 p retard - - -

Ped. \* Ped. \* Ped. \*

# Nocturne

from  
"A MIDSUMMER NIGHT'S DREAM"

Secondo.

FELIX MENDELSSOHN BARTHOLOMY

Con moto tranquillo.

*p*

*p* *mf* *cresc* *dim* *mf*

*cresc* *cresc* *p*

*cresc ed agitato* *cresc*

*f* *pp* *cresc*



Nocturne  
from  
"A MIDSUMMER NIGHT'S DREAM"

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Primo.

FELIX MENDELSSOHN BARTHOLDY.

Con moto tranquillo.

*p cantabile*

*p mf cresc dim*

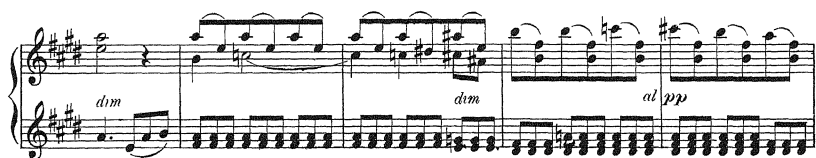
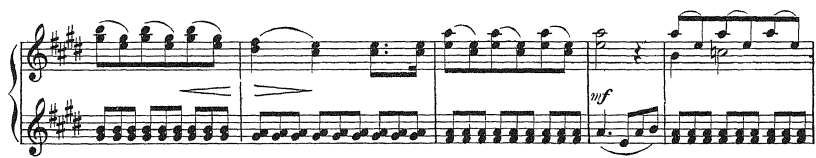
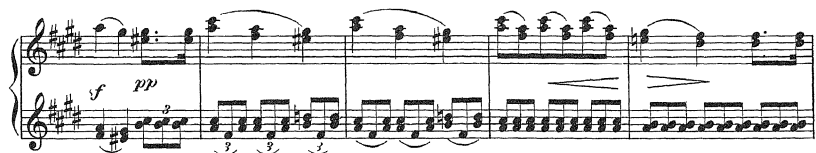
*mf cresc*

*agitato p cresc f pp*

*cresc*

## Secondo.

This piano score, titled "Secondo.", consists of six systems of music. The key signature is two sharps (F# and C#), and the time signature is 3/4. The notation is primarily in the bass clef, with some systems featuring a treble clef for the right hand. Dynamics include *pp* (pianissimo), *f* (forte), *mf* (mezzo-forte), *cresc* (crescendo), and *dim* (diminuendo). Articulations such as accents, slurs, and triplets are used throughout. The score includes various rhythmic patterns, including eighth and sixteenth notes, and rests. The first system features a *cresc* marking and a *f* dynamic. The second system includes *mf*, *cresc*, and *f*. The third system has *cresc*, *f*, and *pp*. The fourth system includes *pp*, a triplet, and *p*. The fifth system features *dim*, a slur, and *pp*. The sixth system includes a slur and *pp*.



## Secondo.

Musical score for "Secondo." in G major, 2/4 time. The score consists of seven systems of music, primarily for piano.

- System 1:** Features a continuous eighth-note arpeggiated pattern in the right hand and a simple bass line in the left hand.
- System 2:** The right hand continues the arpeggiated pattern. The left hand has a few chords. A *cresc* (crescendo) marking appears in the right hand.
- System 3:** The right hand continues the arpeggiated pattern. The left hand has a few chords. A *dolce* (dolce) marking appears in the right hand, and a *cresc* (crescendo) marking appears in the left hand. The system ends with a *f* (forte) dynamic.
- System 4:** The right hand continues the arpeggiated pattern. The left hand has a few chords. A *dim* (diminuendo) marking appears in the right hand, and a *pp* (pianissimo) marking appears in the left hand.
- System 5:** The right hand continues the arpeggiated pattern. The left hand has a few chords. A *cresc* (crescendo) marking appears in the right hand, and a *f* (forte) marking appears in the left hand. The system ends with a *dim* (diminuendo) marking in the right hand.
- System 6:** The right hand continues the arpeggiated pattern. The left hand has a few chords. A *p* (piano) marking appears in the right hand, and a *pp una corda* (pianissimo una corda) marking appears in the left hand.
- System 7:** The right hand continues the arpeggiated pattern. The left hand has a few chords. A *pp* (pianissimo) marking appears in the right hand, and a *pp* (pianissimo) marking appears in the left hand.

# Primo.

219

*cresc* *f* *dolce* *cresc*

*f* *dim* *dolce* *pp cantabile* *cresc*

*f* *dim* *p* 1

*pp* *una corda*

*f* *cresc*

*Ced.*

## Scherzo.

Presto.

F. MENDELSSOHN BARTHOLOMY, Op. 16 No. 2

The musical score is written for piano and treble clef. It begins with a treble clef staff and a piano (p) dynamic. The first system includes fingerings 3 2 1 and 4 2. The second system includes fingerings 1 3 4 and 2 1. The third system includes fingerings 1 3 4 and 2 1. The fourth system includes fingerings 1 3 4 and 2 1. The fifth system includes fingerings 1 3 4 and 2 1. The sixth system includes fingerings 1 3 4 and 2 1. The piece concludes with a final chord in the treble clef.

The musical score for 'The Rose Tree' is presented in a grand staff with a treble and bass clef. The key signature has one sharp (F#), and the time signature is 3/4. The melody is written in the treble clef, and the bass line is in the bass clef. The piece begins with a treble clef and a key signature of one sharp. The melody is written in the treble clef, and the bass line is in the bass clef. The piece is marked with a piano (p) dynamic. The score includes various musical notations such as eighth notes, quarter notes, and rests, along with fingerings and articulation marks. The piece concludes with a double bar line and a repeat sign.

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a vocal line (treble clef) and a piano accompaniment (bass clef). The vocal line begins with a half rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment starts with a half note G2, a half note A2, and a half note B2. The second system continues the vocal line with a half rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment continues with a half note G2, a half note A2, and a half note B2. The score is written in G major and 2/4 time.

[illegible]

The musical score for 'The Little Boat' is written for piano. It features a treble and bass staff. The key signature is one sharp (F#), and the time signature is 4/4. The melody in the treble staff is a continuous eighth-note pattern. The bass staff provides harmonic support with chords and single notes. Dynamics include *cresc.* (crescendo) and *f* (forte). The score is divided into measures by bar lines, with some measures containing multiple notes or rests.

This page contains six systems of musical notation for piano, written in G major (one sharp) and 2/4 time. The notation includes complex fingerings, dynamics, and articulation marks.

- System 1:** Treble clef, key signature of one sharp (F#). The right hand features rapid sixteenth-note runs with fingerings 8, 5, 4, 4, 4, 4, 4. The left hand plays chords. Dynamics: *ff*.
- System 2:** Continuation of the sixteenth-note runs in the right hand with fingerings 5, 3, 2, 1, 5, 3, 2, 1, 5, 3, 2, 1, 2. The left hand plays chords. Dynamics: *ff*.
- System 3:** The right hand continues with sixteenth-note runs and fingerings 3, 3, 2. The left hand plays chords. Dynamics: *ff*, *pp*, *ff*. A marking "con 8<sup>va</sup>" is present below the left hand.
- System 4:** The right hand features sixteenth-note runs with fingerings 1, 3, 1, 4. The left hand plays chords. Dynamics: *ff*, *dim*. A marking "1 2" is below the left hand.
- System 5:** The right hand features sixteenth-note runs with fingerings 5, 4, 3, 2, 1, 2, 4, 5, 4, 2, 3, 5, 1, 2. The left hand plays chords. Dynamics: *p*. A marking "1 2" is below the left hand.
- System 6:** The right hand features sixteenth-note runs with fingerings 2, 1, 4, 5, 4, 2, 1, 2, 1, 2, 1, 2. The left hand plays chords. Dynamics: *p*.



First system of musical notation. Treble and bass staves. Treble staff contains complex chords and arpeggios with fingerings (4, 1, 2, 5, 5, 4, 2, 4, 2, 5, 3, 2, 1). Bass staff contains a steady eighth-note accompaniment. Dynamics: *p*.

Second system of musical notation. Treble and bass staves. Treble staff continues with complex chords and arpeggios (fingerings: 4, 5, 4, 3, 2, 4, 2, 5, 4, 1, 2, 4, 2). Bass staff continues with eighth-note accompaniment. Dynamics: *pp*, *p*.

Third system of musical notation. Treble and bass staves. Treble staff continues with complex chords and arpeggios (fingerings: 3, 2, 5, 4, 1, 4, 5, 4, 5). Bass staff continues with eighth-note accompaniment. Dynamics: *pp*, *p*.

Fourth system of musical notation. Treble and bass staves. Treble staff contains a melodic line with fingerings (2, 1, 2, 2, 1, 2, 1, 3, 2, 1, 2, 3). Bass staff contains a steady eighth-note accompaniment. Dynamics: *dim*, *f*, *pp*. Pedal marking: *Ped*.

Fifth system of musical notation. Treble and bass staves. Treble staff contains a melodic line with fingerings (1, 3, 2, 1, 2, 3, 3, 2, 2, 3, 1, 2, 4, 1, 2). Bass staff contains a steady eighth-note accompaniment. Dynamics: *sempre Ped*.

Sixth system of musical notation. Treble and bass staves. Treble staff contains a melodic line with fingerings (2, 2, 4, 4). Bass staff contains a steady eighth-note accompaniment. Dynamics: *pp*. Pedal marking: *Ped*. Asterisk marking: *\**.

## If With All Your Hearts.

TENOR ARIA

ELIJAH

MENDELSSOHN

Andante con moto. ♩ = 72

li with all your hearts ye tru-ly seek me,

yeshall e-ver sure-ly find me Thus saith our God, If with

all your hearts ye tru-ly seek me, yeshall e-ver sure-ly find me

Thus saith our God, thus saith our God Oh! that I

knew where I might find Him, that I might e-ven come be-fore His pre-sence'

Oh! that I knew where I might find Him, that I might e-ven come be-fore His

pre-sence! come be-fore his pre-sence! Oh! that I knew

where I might find Him! If with all your hearts yetru-ly

seek me, ye shall e-ver sure-ly find me Thus saith our God,

ye shall e-ver sure-ly find me, thus saith our God

# An Old Romance.

## PART I.—O FLY WITH ME.

Andante.  $\text{♩} = 144$   
SOPRANO.

MENDELSSOHN.

O fly with me, and be my love, And let my home thy dwelling be, And when a-far a-  
 way we rove, O let my heart be all to thee, And when a-far a-way we rove, O let my  
 heart be all to thee But if thou wilt not, here I'll die, And dreary wilt thou  
 heart be all to thee But if thou wilt not, here I'll die, And dreary wilt thou  
 be, and lone, For tho' from home thou dost not fly, Home-joys are fled, when I am gone,  
 be, and lone, For tho' from home thou dost not fly, Home-joys are fled, when I am gone,

For tho' from home thou dost not fly, Home-joys are fled, when I am gone. Homejoys are fled when I am gone.

## PART II. — ONE NIGHT THERE CAME.

Un poco Allegro.

One night there came, in the gay spring-time, A frost o'er the flow'rets bright, And the rime brought One night there came, in the gay spring-time, A frost o'er the flow'rets bright, And the rime brought

death and de-struction, brought death and de-struction A youth had once lov'd a de-struction. death and de-struction, brought death and de-struction. A youth had once lov'd a de-struction.

mai-den gay, They fled from home on a night in May, And none e-ver knew, none e-ver of their mai-den gay, They fled from home on a night in May, And none e-ver knew, none e-ver of their

knew of their go - ing They wander'd wide o'er the world a - far, But ne - ver be - held fortune's  
g<sup>6</sup> - - - ing

knew of their go - ing They wander'd wide o'er the world a - far, But ne - ver be - held fortune's  
go - - - ing

gui - ding star, In blight and sor - row, in sor - row they end - - ed  
they end - - - ed

gui - ding star, In blight and sor - row, in sor - row they end - - ed  
end - - - ed

*Attacuo*

## PART III.—OVER THEIR GRAVE

Assai sostenuto.  $\text{♩} = 66$ 

O - ver their grave the lin - den is grow - ing, The birds sweetly sing - ing, and the soft winds  
O - ver their grave the lin - den is grow - ing, The birds sweetly sing - ing, and the soft winds

blow - ing, While on the greensward beneath its shade Sit vil - lage swain and ro - sy  
blow - ing, While on the greensward beneath its shade Sit vil - lage swain and ro - sy

maid, While on the greensward be-neath its shade Sit vil-lage swain and ro-sy maid

The soft low winds in sad-ness are sigh-ing, The birds' faint notes with the day-light are

dy-ing, The maid and her swain lis-ten si-lent-ly, And weep, but they weep with-out know-ing

why, The maid and her swain lis-ten si-lent-ly, And weep, but they weep with-out know-ing why

# I Love 'Thee So.

ARIA from HANS HEILING.

MARSCHNER

Allegro non troppo. *con affetto*

♩=132

Heiling

Up-on that day when thy dear vows were fond-ly  
*An-ge-nem Tag da du mir Treu - - e ver-*

*f* *p*

plight-ed, And I in bliss and pain was low - - ly at thy  
*spro - chen, als ich in Wonn' und Schmerz zu der - - nen Fu-ssen*

*f* *p*

feet, Yes, ah! yes, my heart with dawn of glo - rious waking day was  
*rang, - da, ja da, da ist in mei-ner Brust der Mor-gen an - ge-*

*cresc*

light-ed, And then up-on my soul therefell a si - - lence calm and  
*bro-chen, ge - stult, - ge - stillt zum er-sten-mal war mei - - ner See - le*

*fp* *p*

*And.* \*



sweet, up-on my soul there fell a si - - lence calm and sweet  
 Drang, ge-stillt zum er - sten-mal war mei - - ner See - le Drang

Mid gloom-y dark and cheer-less night, And wear-y longing and my hearts lone  
 Aus tru-ber freu-den - lo - ser Nacht bin ich zum hel-len Le-ben da er-

strife, Thou\_ yes, thou with o-ver flow - -  
 reach, Du\_ ja du hast u-ber - schweng -

- - ing joy hast filled my life Yes, thou with joy now  
 - - lich se - - hg mich ge-macht, ja du hast u - - ber-

o - ver - flow - ing, with joy - - - hast filled my life  
 schweng-lich se - hg, ja se - - hg mich ge - macht!

## Andante espressivo.

Oh! let thy pledg - es nev - er wa - ver, thy vows once  
*O lass die Treu - e nie-mals wan - ken, o lass die*

spo - ken last for - ev - er Hold fast thy love in thy heart now  
*Treu - e nie - mals wan - ken, halt fest die Lie - be in der - nem*

ar - dent, In thee a - lone I live, in thee a - lone I live I loveth thee  
*Her - zen, in dir nur le - be ich, in dir nur le - be ich! Ich lie - be*

now with love so bound - less, with love that fa - deth, di - eth  
*dich so oh-ne Schran - ken, ich lie - be dich so oh - ne*

nev - er I love thee now with fears and tor - ment, be -  
 Schran - ken, ich lie-be dich mit tau - send Schmer - zen mit

*cresc*

hold what love to thee I give! Couldst thou ev - er  
 Hol - len-qua-len heb' ich dich! kontest du je von mir

*stringendo*

*f* *dim* *p* *pp*

leave me, Couldst thy heart grow cold for-sake me, woe to us! then  
 las - sen, konn - te je dein Herz er - kal - ten, Weh! uns bei - den

*cresc* *f*

woe! woe! Ah! such thoughts bring mad-ness  
 dann! Weh! **Allegro.** Schon bei dem Ge - dan - ken

*p* *cresc* *f* *p*

o - ver me, all fren - zied make me  
 füs - sen mich die fin - stern Ge - wal - - ten

*p*

Tovengeance dark I would fain on-ward go  
 treiben zu grass - - - - - in-cher Ra-che mich an!

Ah! such thoughts bring mad-ness o-ver me, all fren-zied make me To  
 schon bei dem Ge-dan-ken fas-sen mich die fuesterr-Ge-wal-ten, trei-

ven-geance dark I would fain onward go  
 -ben zu grass-in-cher Ra-che mich an

I love thee now with fond-ness un- and-ing,  
 Ich lie-be dich mit blu-ten-dem Hjer-zen,

with pain and bliss and ten-der-ness blend-ing, I love thee now with fond-ness un-  
 ich lie-be dich mit end-lo-sen Schmer-zen, ich lie-be dich mit blu-ten-dem

*Red* *cresc* *fz* *f* *fz* *dim* *ff* *p* *cresc*

end - ing, And ten - - - der - ness blend - ing, With fears and with anguish, With  
Her - zen, mit end - - - lo - sen Schmer - zen, mit Arg - wohn und Ban - gen, mit

*f* *p* *cresc*

hopes that nev - er lan - guish, With hopes that nev - er languish, I love thee now with fears and with  
ra - sen-dem Ver - lan - gen, mit ra - sen-dem Ver - lan - gen, ich lie - be dich mit Arg - wohn und

*fz* *cresc*

anguish, With hopes that nev - er lan - guish, I love thee now with fond - ness un -  
Ban - gen, mit ra - sen-dem Ver - lan - gen, ich lie - be dich mit blu - ten - dem

*f* *p* *sf* *dolce*

end - ing, And ten - der - ness blend - ing, With fears and with  
Her - zen, - mit end - lo - sen Schmer - zen, mit Arg - wohn und

*p*

an - guish, With hopes that nev - er, hopes that nev - er lan - - - guish, So love I  
Ban - gen, mit ra - sen - dem, mit ra - sen - dem Ver - lan - - - gen, So lieb ich

*f* *dim* *ff*

thee Ah! yes, so love I thee  
 dich, wo, du so lieb ich dich!

*f*

*pp*

*pp*

*pp*

*pp*

# Why? (WARUM?)

237

ROBERT SCHUMANN, Op 12 No 3

Slowly and softly (M M ♩ 58)

The musical score is written for piano in 2/4 time, key of B-flat major. It consists of five systems of music. The tempo is 'Slowly and softly' (M M ♩ 58). The score includes various musical notations such as notes, rests, and dynamic markings like 'p' (piano) and 'f' (forte). Fingerings are indicated by numbers 1-5. The piece concludes with a double bar line.

# Whims. (GRILLEN)

ROBERT SCHUMANN, Op 12 No 4

With Humor (M M ♩ = 192)

The musical score for Robert Schumann's "Whims" (Grillen), Op. 12 No. 4, is presented in six systems. The key signature is B-flat major (two flats) and the time signature is 4/4. The tempo is marked "With Humor" with a metronome indication of quarter note = 192. The dynamics range from mezzo-forte (mf) to fortissimo (ff). The score includes various musical notations such as slurs, accents, and fingering numbers (1-5) for both hands. The piece concludes with a final cadence in the right hand.



This page of musical notation consists of eight systems, each with a treble and bass staff. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The notation includes a variety of musical elements:

- System 1:** Features a series of chords in the right hand and a more active bass line. Dynamics include *f* (forte) and *ff* (fortissimo).
- System 2:** Continues the chordal texture with some melodic movement in the right hand. Dynamics include *f*.
- System 3:** Shows a shift in texture with more sustained chords and some arpeggiated figures. Dynamics include *p* (piano).
- System 4:** Includes a repeat sign and features a mix of chords and moving lines. Dynamics include *f*, *ff*, and *p*. There are also markings for *leg.* (legato) and *acc.* (accents).
- System 5:** Contains complex arpeggiated patterns in both hands. Dynamics include *p*, *mf* (mezzo-forte), and *pp* (pianissimo).
- System 6:** Features a prominent arpeggiated figure in the right hand and a steady bass line. Dynamics include *f*, *sf* (sforzando), and *p*. There are also markings for *ritard.* (ritardando) and *leg.*.
- System 7:** Concludes with a series of chords and a final cadence. Dynamics include *mf* and *f*. There are markings for *rit.* (ritardando) and first/second endings.

The notation is highly detailed, with many accidentals, slurs, and fingerings indicated throughout the piece.

This page contains seven systems of musical notation for a piano piece. The notation is written for both the right and left hands, using treble and bass clefs. The key signature is B-flat major (two flats). The piece includes various musical notations such as chords, arpeggios, and melodic lines. Dynamic markings include *f* (forte), *ff* (fortissimo), and *p* (piano). There are also markings for *leg* (legato) and *acc* (accents). The notation is complex, with many notes and rests, and some systems include fingerings (e.g., 1, 2, 3, 4, 5) and articulation marks (e.g., slurs, staccato marks). The piece appears to be a single-movement work, possibly a sonata or a concerto movement.







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